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"The Magicians Hat"

Ian A. McLean

University of Wollongong, imclean@uow.edu.au

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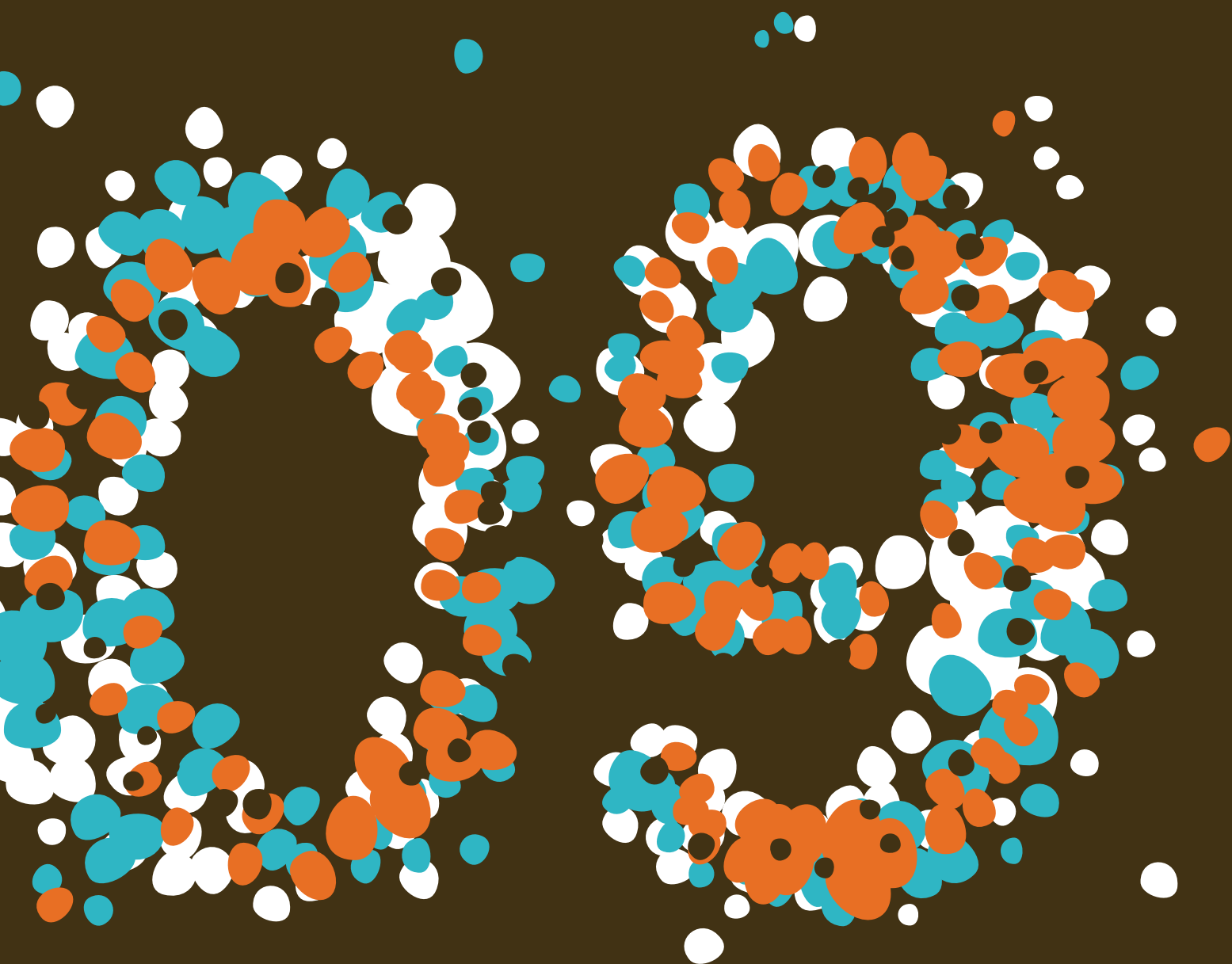


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TOGART



TOGART
CONTEMPORARY
ART AWARD (NT)
2009

DOUGLAS KWARLPLE ABBOTT
KOOLPINYAH BARNES
CHRIS BARRY
ROB BROWN
BRYAN BULLEY
FARIDAH CAMERON
KIRSTY FLETCHER
GUNYBI GANAMBARR
GAWIRRIN GUMANA AO
ANGELINA GEORGE
CHAYNI HENRY
MATT HUTTLESTONE
TJUKAPATI JAMES
WINSOME JOBLING
DINNI KUNOTH KEMARRE
ADRIENNE KNEEBONE
CATHY LAUDENBACH
CHIPS MACKINOLTY
ANNIEBELL MARRNGAMARRNGA
NANCY MCDINNY
PIP MCMANUS
PAULINE MORAN

KAWAYI NAMPITJINPA
GLEN NAMUNDJA
MAKINTI NAPANANGKA
FLORRIE WATSON NAPANGATI
NINGURA NAPURRULA
HUBERT PAREROULTJA
JOSIE KUNOTH PETYARRE
KATARZYNA POTOCKA
PETER QUINN
TOBIAS RICHARDSON
CONSTANCE ROBINYA
MERRAN SIERAKOWSKI
TOMMY GONDORRA STEELE
MARINA STROCCHI
JENNY TAYLOR
NYILYARI TJAPANGATI
GEORGE TJUNGURRAYI
HARRY TJUTJUNA
HAYLEY WEST
LISA WOLFGRAMM
LENA YARINKURA

TOGART



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Togart Contemporary Art Award (NT) 2009

TOGART



Northern
Territory
Government

TOGA GROUP



DARWINWATERFRONT

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Editor Felicity Green

Major Contributors Dr Daena Murray and Ian McLean

Award Pre-selection Panel Dr Sarah Scott, Dr Carol Wilson
Dr Andrea Ash, Felicity Green, Ervin Vidor AM, and Allan Vidor

Award Judging Panel Deborah Hart, Philip Bacon AM,
Franchesca Cubillo

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SHARING A VISION

The NT Government and the Toga Group have forged a close relationship through the development of the Waterfront with public art an important part of this visionary project.

The results speak for themselves—you just have to walk through the parks and gardens to discover some of the impressive public art dotted throughout the Precinct.

It is great to see couples entwined in Katrina Tyler's *Fragments* outside the Convention Centre, children riding Janice Murray's *Jipiyontong* beside the wave pool and visitors reading the *Palm Trees* by Dadang Christanto at the entrance to the Promenade.

The Toga Group's commitment to the Territory's cultural environment started in 2006 with the inception of the Togart Contemporary Art Award.

It has brought forward an eclectic collection of artists and artwork for public scrutiny. This year is no exception with a record number of finalists on display—recognition of the high esteem the Award is gaining.

I invite everyone to enjoy these wonderful artworks.

The Honourable Paul Henderson MLA
Chief Minister of the Northern Territory





Bush Football (detail), Josie Kunoth Petyarre

CELEBRATING DIVERSITY

Message from the Toga Group

The first stage of the Darwin Waterfront is now open to the public and offers a truly outstanding compilation of public art commissions that have been woven into the fabric of this world class environment. The cultural and heritage significance of these artworks will hopefully inspire Territorians and visitors across future generations. Many of the artists who have contributed towards this public art have also been exhibitors acknowledged in the current and previous Togart Contemporary Art Awards.

The Togart Award evolved as part of our vision to support multi-cultural contemporary artists from this region. It has grown from strength to strength since its inception in 2006 and Toga is proud to continue to support this initiative.

This year the Togart Award has again achieved what it set out to do and we are all proud to experience not only the quantum and cultural diversity of artists rising to the challenge but also the increasing quality and breadth of their artworks.

This year's entries grew 25% on 2008 and our recognition extends not only to the fine works exhibited in this catalogue but also to the remainder of the entrants who provided such strong competition this year.

I would like to sincerely thank the pre-selection panel for assisting us to make the final selection of artists for this year's exhibition and to those who have assisted in managing this successful event.

The Chief Minister of the Northern Territory, The Honourable Paul Henderson MLA has been a committed supporter of the Togart Award for some years now and again I express our gratitude to him and his staff for hosting this year's exhibition at Parliament House.

Turning back to the exhibited artworks, we could not present the finale without our distinguish judges who have agreed to make the most challenging decision of all—choosing one winner for the 2009 Togart Contemporary Art Award. For this we too are grateful.

Ervin Vidor AM
Executive Chairman

LIQUID LIGHT: TOGART AWARD 2009

by Dr Daena Murray



Memories of Childhood (Cat—detail), Constance Robinya

When the Togart Contemporary Art Award was established three years ago it was eagerly received by non-Indigenous artists in the Top End, who had had few annual opportunities to show their current work. This initiative of the Toga Group in raising the profile of Australian contemporary art annually in the Darwin scene has been embraced ever since. The only other major annual award shows in the Territory are the National Aboriginal and Torres Strait Islander Art Award (NATSIAA) at the Museum and Art Gallery of the Northern Territory since 1984, and the Alice Prize, mounted by the Alice Springs Art Foundation since 1970. The winners of the 2008 Telstra NATSIAA award, Makinti Napanangka, and the 2008 Alice Prize, Pip McManus, are represented in this year's Togart exhibition.

The record number of entries in this year's Togart Award is indicative of the thriving contemporary art scene in the Northern Territory. Indigenous art from this part of Australia is known and acclaimed nationally and internationally and several artists represented in the exhibition, including Gawirrin Gumana and Ningura Napurrula, are senior practitioners of some years standing. Less well known but equally energetic are the non-Indigenous artists who have made the Territory their home or the basis for their practice for substantial periods. Chips Mackinolty and Marina Strocchi are among these in Togart 2009.

There is also great diversity in this year's selection of works, ranging from Lisa Wolfgramm's **Painting #241 poured lines**, which references only the power of paint¹, to Dinni Kunoth Kemarre's **Dinni's dream team**, a literal, funky,

sculptural interpretation from personal history. Compare Hubert Pareroutja's magical wave of a desert mountain range with another very different watercolour wave: Hayley West's mountain of wet clothes. As is typical of art by Territorians, everywhere there is humour, led by court jester Rob Brown, and snake-charmer Tobias Richardson.

Many artists contemplate the significance of colonisation and cross-cultural exchange between Indigenous and non-Indigenous people, matters of such pervasive concern in the Territory. Thus we have references to maritime history and mapping in Merran Sierakowski's **The global...**, Winsome Jobling's **Lunar globe—res communis** and Matt Huttleston's sculpture, **Charles Darwin**. Whitefella mapping can be compared with the very different Aboriginal mapping of sites and the associated *jukurrpa* (dreaming stories), such as in Kawayi Nampitjinpa's and Nyilyari Tjapangati's untitled works.

One of the more exciting aspects of the exhibition is the wealth of metaphor used by the artists, to explore these themes. Katarzyna Potocka's evocation of the shallow-rooted African mahogany tree in her sculpture **Khaya's veined diary** is a telling symbol of colonisation here. In Adrian Kneebone's **Town and kantri** Aboriginal weaving techniques create a stockman's hat. Koolpinyah Barnes' **Dlamarooa bathers** asserts the ongoing spiritual significance of Darwin Harbour to the Larrakia with stylistic glances to Maccassan traders and the white master artist, Ian Fairweather, whom he knew as a boy at Dinah Beach.

The fight for land and sea rights are also evoked by Gunybi Ganambarr's impressive 3D painting **Ngarraku mulkurr** (my thinking). It depicts a site on Blue Mud Bay in east Arnhemland where the spirit ancestor, Burrut'tji the lightning serpent, resides. At the onset of the Wet season Burrut'tji is aroused and sends lightning over the bay. Fresh water flows from the flood plain at the site and into Blue Mud Bay, symbolising renewal, fertility and the power of kinship. Blue Mud Bay features in the earliest extant images of the Northern Territory, dating to 1802, when William Westall on the Flinders' expedition captured aspects of Yanyuwa country. Today in Togart we have a work by Yanyuwa artist Nancy McDianny, **Loading cattle onto steam train at Kujabi**, interpreting with affection the results of colonisation on her family.

Presenting the art of different ethnicities and cultures in one exhibition is not without challenges and comparing them in order to award a prize is even more problematic. But that it happens at all, through this important award sponsored by the Toga group, is to be welcomed and used.

*Dr Daena Murray is a curator and writer of over twenty years standing, including fourteen as the Curator of Visual Arts at the Museum and Art Gallery of the Northern Territory (1993–2007). Her most recent publication, **The Sound of the Sky** [CDU Press], presents 200 years of visual art made in response to the Northern Territory by Euro-Australian artists.*

¹ In the mode of Joseph Marioni's 'liquid light'

THE MAGICIAN'S HAT

by Ian McLean

With 30% of its population Aboriginal, the Northern Territory (NT) is a significantly different place to the southern coastal regions where most Australians live. So it should be no surprise that large numbers of Aboriginal artists are in the NT's newest contemporary art prize, the 'Togart Contemporary Art Award'. Last year they made up about 60% of the artists, this year 50%—which is the generally accepted estimate of the proportion of Aboriginal to non-Aboriginal artists in Australia.

Whichever way you look at it, this participation rate is astonishing. On the one hand, it seems astonishingly high because not long ago contemporary art prizes were implicitly reserved for whites. This is why a few special Aboriginal art prizes were created when it was decided that Aboriginal art could also be contemporary art. Now Aboriginal artists are increasingly infiltrating Australia's once exclusively white art awards, but not to the extent of Togart.

From another perspective, the participation rate seems astonishingly low. When most Australians—including Northern Territorians I suspect—think art and the NT in the same thought, Aboriginal art and nothing else but Aboriginal art comes to mind. Hence, the biggest surprise about Togart is the number of non-Aboriginal artists. No doubt Togart was, in part, initially conceived to directly challenge such stereotypes about contemporary art practices in the NT.

More interesting, I think, is that such local turbulence is inevitably inflected with wider currents. Take the Australian artworld. It easily forgets that the invisibility of non-Aboriginal art in the NT is merely a microcosm of the national situation. From a global perspective Australian art is Aboriginal, and non-Aboriginal Australian art hardly exists. From this we might conclude that in Australia even colonialism is upside down; that here black rules, and the only hope non-Aboriginal Australian artists have of

gaining international visibility is in concert with Aboriginal artists. It is, however, a rather desperate hope, born from the frustration of provincialism. The overseas reception of Aboriginal art is still largely in ethnographic rather than contemporary art terms, and at home Aboriginal art is generally corralled in apartheid-like enclosures—those art awards, exhibitions, books and curatorial departments devoted exclusively to Aboriginal art.

From its inception in 2007 Togart sought to address this global as well as local history of cultural exclusion. The first sentence in its eligibility statement reads: 'The award is open to artists from all cultural backgrounds.' Ideally such an inclusive statement should not need to be said, but clearly it does at this point in time. Except for a few urban Aboriginal artists who have successfully entered the postcolonial debate, Aboriginal artists have found it difficult to be accepted as participants in the now globalised contemporary art scene.



Scholarly debate about the few remote artists who have had some success remains burdened by the need to continually justify the art's modernity.

Togart places itself squarely in a postcolonial frame that confronts these old Eurocentric habits—or at least it operates as if the old racial power politics no longer exists in the artworld. This might be naïve and utopian, but it is also the future. In the NT it is also closer to a reality, as if here is the crucible in which the future of Australian culture is fermenting. Here—and this is very evident in this year's Togart award—the two defining but antithetical currents of contemporary Australian culture bend towards each other, even if unwillingly and unknowingly. I am not thinking of influences—though there is a long history of cross-cultural influences on both sides—but more a common cause that, whatever the differences between individuals

and communities, seeks to create a contemporary aesthetic. In Togart 2009 the nascent aesthetic underbelly of this shared destiny jumps out at you like rabbits from a magician's hat.

When I first cast my eye over the artworks in this year's Togart, I did not envy the judges having to select a winner from such disparate traditions—not only different Aboriginal traditions but also very different European ones. Then I understood the timely beauty of the award; this is exactly the test of the contemporary world and so contemporary art everywhere. The judges may feel on trial, but the diversity of styles and traditions in this year's Togart is to them and the community a wonderful opportunity, a gift to be relished. It reflects, better than any other contemporary art award, where we—our 21st century globalised community—are heading.

Ian McLean is Discipline Chair of Visual Arts at the University of Western Australia. He has published extensively on Australian art and particularly on the intersections of indigenous and settler art. His books include The Art of Gordon Bennett (with a chapter by Gordon Bennett) and White Aborigines Identity Politics in Australian Art, and an edited anthology of writing on Aboriginal art since 1980, titled How the Aborigines Invented the Idea of Contemporary Art, to be published in 2009.

Opposite: **Loading Cattle onto Steam Train at Kujabi** (detail), Nancy McDirnny
Below: **Clothes Drying, India (Paris 2008)** (detail), Hayley West



THE JUDGES

DEBORAH HART

Dr Deborah Hart is Senior Curator of Australian Painting and Sculpture post-1920 at the National Gallery of Australia. She began her work in the visual arts in 1983 as an education officer for the Queensland Art Gallery. Over the past twenty-five years she has worked for State and Regional Galleries, and as a freelance curator for a number of institutions. She has curated many exhibitions over the years such as the John Olsen Retrospective for the National Gallery of Victoria and a large show of contemporary Australian art, *Identities: Art from Australia* that travelled to Taiwan. Since her appointment to the National Gallery in 2000, she has curated numerous exhibitions including: *Joy Hester and Friends*; *Grace Cossington Smith: a retrospective*; *Imants Tillers: one world many visions*; *Andy and Oz: parallel visions* (shown at The Andy Warhol Museum, Pittsburgh), and *Richard Larter: a retrospective*. Deborah is currently working on a retrospective exhibition of the paintings of Fred Williams. She is a widely published art historian and has written several monographs on Australian artists.

PHILIP BACON AM

Well-regarded art dealer, patron and philanthropist Philip Bacon established Philip Bacon Galleries in Brisbane in 1974. In the late 1980s Philip was Art Consultant to Expo 1988 and adviser to the Estate of Lady Trout. In 1990, he was made a consultant and adviser to the Margaret Olley Art Trust. In 1994 Philip became a member of the board of Opera Australia. He was a member of the Council of the National Gallery of Australia from 1996 to 2003 and has been a Trustee of the Gordon Darling Foundation since 2000. He is a Founder/Benefactor of the Queensland Art Gallery Foundation and Perpetual Donor and board member of the National Gallery of Australia. Philip was made a Member, Order of Australia in 1999 receiving in the same year a Doctor of Philosophy (*honoris causa*) from the University of Queensland. In 2002 Philip received a Doctor of the University from Griffith University, and Doctor of the University from QUT in 2005.

FRANCESCA CUBILLO

Francesca Cubillo is a member of the Larrakia, Bardi, Wadaman and Yanuwa Nations from the 'Top End' region of Australia. She currently holds the position of Senior Curator, Aboriginal & Torres Strait Islander Art at the National Gallery of Australia. She has previously held the positions of Senior Curator Aboriginal Art & Material Culture at the Museum & Art Gallery Northern Territory, Darwin, Artistic & Cultural Director at Tandanya, National Aboriginal Cultural Institute, Adelaide, Director of the Aboriginal & Torres Strait Islander Program and Manager within the Repatriation Unit at the National Museum of Australia, Canberra. Francesca was also Curator of Aboriginal Anthropology at the South Australia Museum for eight years and was the Indigenous Curator who assisted in the re-development of the Australian Aboriginal Cultures Gallery in 2000.



DOUGLAS KWARLPLE ABBOTT

Finke River Valley—down near Boggy Hole

Watercolour on paper 51 x 70cm

Douglas Kwarlple Abbott was born in Hermannsburg in 1948 and initially grew up near Idracowra on the banks of the Finke River, south of Alice Springs. As a young boy Douglas used to watch Albert Namatjira, and his cousin, Clem Abbott paint. Clem advised Douglas to find his own style and try to develop it, which he has done with great success. Douglas has been painting for many years. His paintings are

characterised by an intensity of colour, traditionally striking reds and cool greens. Detail is contained within simple bold shapes. This is illustrated through Douglas' depiction of Finke River Valley. Painting his home country is very important to Douglas, not only to pass on the tradition taught to him by his elders but to illustrate on an international level how beautiful Central Australia is.



KOOLPINYAH BARNES

Dlamarooa Bathers

Limited edition screen print A/P 67.5 x 72.5cm framed

Larrakia people have a spiritual attachment to the land which cannot be removed; this has been suggested in **Dlamarooa Bathers** by using the basic Aboriginal colours from the land (enhanced to emphasise the spiritual aspect) in both the picture and ground.

When the women enter the water to bathe, this attachment is constant and visually strengthened through an interchange between the picture and ground planes. The addition of small patches of blue (a colour introduced by the Maccasans) and grey provides a reference to the presence of water, sky and the often found presence of mud in the part area waters. These are small enough not to distract from the basic theme of spiritual attachment to the land.

Larrakia artist Koolpinyah Richard Barnes has had an unusual artistic life. He got away to an early start in the 1950s when, as a boy, he met with and had lessons from Ian Fairweather, developing his own

abstract style and embarking on a career as an exhibiting artist through the next two decades.

There followed a period of around twenty years, during which he held positions on the Northern Territory Arts Policy Advisory Board and the Australian Institute of Aboriginal and Torres Strait Islander Studies, as well as being a past Director of the Aboriginal Development Unit in the Northern Territory Education Department.

In the 1980s Richard returned to his earlier love and completed both Fine Arts and Masters Degrees at the Northern Territory University, now Charles Darwin University. In recent times, he has continued to juggle his roles as a senior Larrakia traditional owner and Chairman of the Larrakia Development Corporation with forays into installation, commissioned artworks, sculpture, printmaking and further developing his painting style.

Text by Basil Hall

CHRIS BARRY

Jacinta Nampijinpa Castle, James Braedon, and Steve Gumerungi Hodder Watt:
Performing Aboriginality Triptych 2009

Digital photographic print 80 x 80 cm each print

Performing Aboriginality 2009 will be the third component of what, I consider, to be a conceptual trilogy on the everyday *lived* life of Alice Springs — performed *for* the camera and performed *for* the microphone. Performance, then, becomes the site of actual agency and resistance—a mediated space wherein the politics of identity and place are played out, and an assertive Aboriginal ‘presence’ is staged for public reception. The challenge, of course, is to deconstruct preconceived assumptions, conventions, and expectations that inform representation and the production of cultural identities. Hence, the camera (and microphone) is no longer a mechanical recording device, but a stimulant that provokes and cajoles the performances (and *dialogues*) taking place in front of it—a self-conscious, constructed, and staged re-enactment of culture and its participants/performers. These projects, then, are based on

the ‘properness’ of *lived* relations—an investment in a creative response based on long-standing and on-going relations—from both sides.

My artistic practice and research has grown out of an on-going cycle of annual returning to Alice Springs/Central Australia since 1993 (December–March), fortuitously enabled by winning the Alice Prize in 1991 [Judge: Jenepher Duncan]. In time, I developed a close relationship to specific Aboriginal families living in, and around, the township of Alice Springs—a social network made possible through my initial relationship to Erica Franey and her extended family and kin. To date, two very large bodies of photographic work, ‘Out of Place’ 2001 (in particular, Pool, a suite of 28 images) and ‘Encountering Culture: A Dialogue’ 2006 (a suite of 60 images), has been the result of those personal and professional relationships which began in 1999.



ROB BROWN

Katherine Show Day

Mixed media 120 x 120 cm

All the fun of the show is lovingly detailed in Brown's family saga. Every year, the Cassidys travel 250km from their Patrick Downs station to Katherine for a family day of fun and excitement. 'It's the only time of the year I get him to wash behind his ears,' jokes Denise Cassidy about her husband Graham. Little Darcy, and younger brother Dylan both agree its an exciting day, full of fairyfloss and Dagwood dogs. 'The chickens are good,' says a shy Darcy in his batman outfit he wore just for the occasion. Not to be out done by his son, Graham wears a smashing green Westmoor shirt, but he prefers the cows. 'The cows are good' he says.

So whether you're a cow person or a chicken person, it doesn't really matter when your having the time of your life at the Katherine Show.

After serving 3 years with the Australian forces in Vietnam, (most notably at the Battle of Long Hai), Rob Brown returned home in 1976 to a hostile Australian public. For the next 15 years Brown found himself going from job to job, including a few weeks lawn mowing for a friend, before taking up art in 1996. Brown has spent the last 15 years working out at the gym and painting wry, humorous pictures of despair and isolation. His colourful pallet and far from mature quirk offers a smile or giggle, but any promise of happiness is quickly shattered. Brown's paintings are sugarcoated shit-lollies. This is his third book and he lives with his wife and five children in Darwin, Australia.



BRYAN BULLEY

Truck Turning Right into a Kimberley Coastal Town

Acrylic on canvas 200 x 44 cm

My paintings are a thousand filaments of memory.

Truck Turning Right into a Kimberley Coastal Town is a meditation on the Top End's unique landscape and recent and future human interaction within it. Towns broaden and human endeavour and industry spreads out, there is a metamorphosis taking place.

The work is in part Darwin and its environs, part Kimberley and the eastern Kimberley towns of Kununurra and Wyndham and is also influenced by recent trips I've taken through South East Asia. Darwin sits on the edge of a vast, thinly populated expanse, it is closer to Bali than Brisbane, to Jakarta than Canberra. It is in reality an Asian tropical city.

Bryan first arrived in Darwin in 1986. Except for 3 years at Newcastle Uni and a couple travelling overseas he has lived in the Top End since. During this time he has painted predominately 'figures in the landscape', a change was needed and he tried removing the landscape with only partial success. He put the landscape back and removed the figure (well shrunk it at least) and a door was opened. He was a landscape painter—sort of.





FARIDAH CAMERON

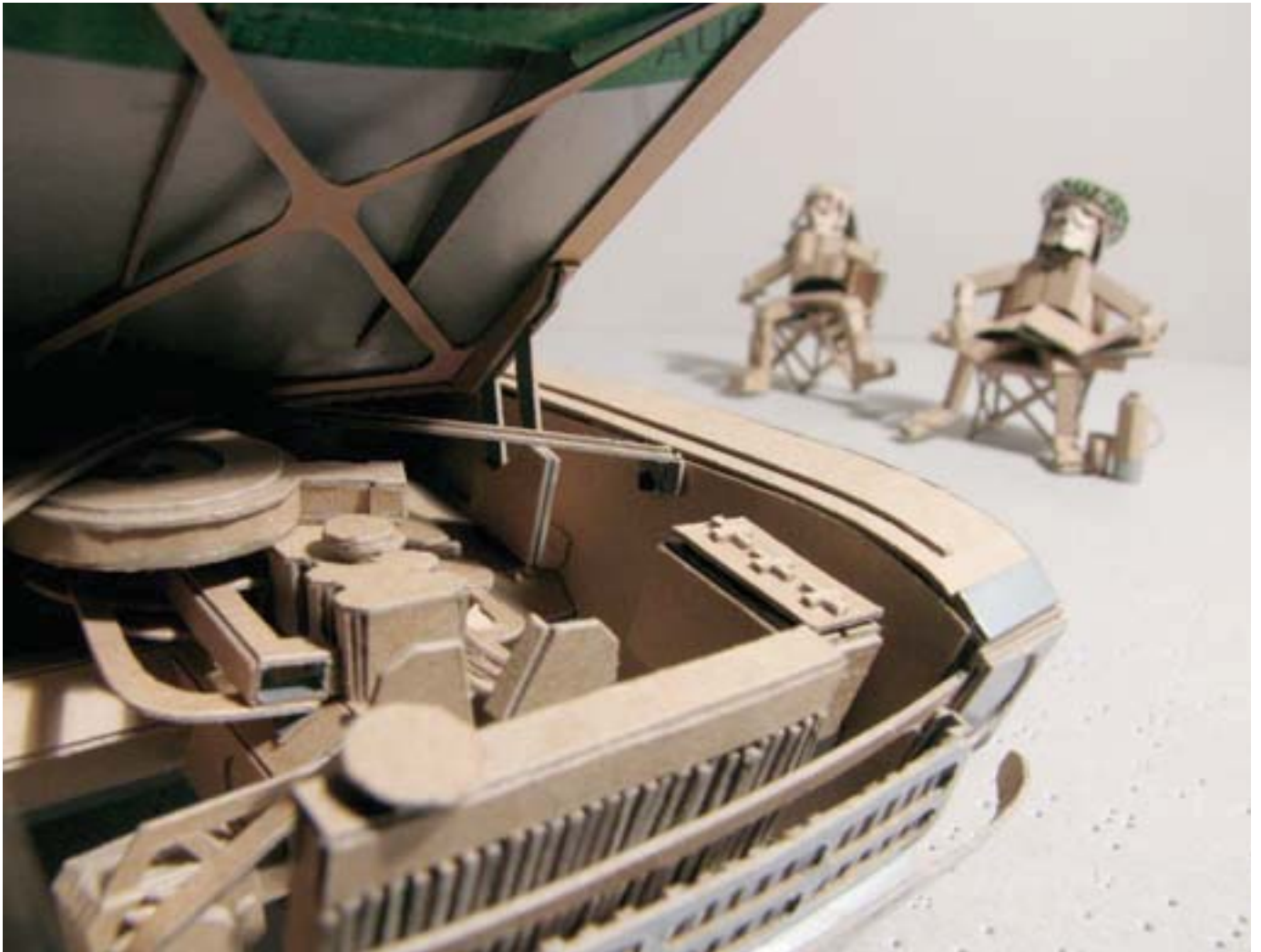
Family Story

Acrylic on canvas 115 x 120cm

All families have their stories. The family history which we have been told might be just the way it happened, and it might not. Many things happen that are not recorded. Many things are recorded that did not happen. Our bloodlines run back through place and time, continuous threads forming complex cultural patterns along the way, unravelling all the way back to the earth. It might be the earth of this land mass or that. Or both. In a sense it doesn't matter. As long as we remember that we all come from the earth.

I did this painting after a time of researching my own family history, here and in Britain. It is part of my ongoing exploration of how we perceive ourselves in relation to the land in post-colonial Australia.

Faridah Cameron is an Australian visual artist. Originally from Melbourne, her work has evolved from her experiences in many different cultural environments in Australia and overseas. She lived in Darwin from 1986 to 1993, gaining her BA (Fine Art) from the Northern Territory (now Charles Darwin) University.



KIRSTY FLETCHER

Heading Home (for Mum's birthday)

Cardboard (new and recycled) 102 x 76 x 25 cm. Photograph Erica Lauthier

This small-scale cardboard sculpture depicts one of my most treasured experiences.

This memory combines nostalgia, adventure, a love of the emptiness of central Australia and the easy, deep friendship I share with my sister.

It also involves my car.

My car, a 1964 Ford Falcon XM sedan, is a dream of chrome and streamlining, but it is old and it is slow.

In 2000, in an episode of defiance, against good sense, distance and physics, my sister and I drove this car across Australia and back to surprise our mum for her 50th birthday. As kids our family would regularly make the trek up and down the Stuart Highway. These early trips were about speed and getting to our destination. We were car-bound for 15 hours a day; meals were pre-packed and toilet

stops timed to coincide with refuelling. My sister and I were well trained in efficient road travel.

My car was not.

The old engine and small radiator meant we motored at a gentle 50 miles per hour and, every 3-4 hours we stopped for the car to cool down. So, a couple of times a day, with a thermos of coffee and a couple of camping chairs, we waited. In the vast, red, empty space we waited, like grand dames of the interior. With the bonnet popped, on the side of the road we were characters in our own Merchant-Ivory production.

With a different car, the mood might have been *Mad Max* or *Vanishing Point* or there may have been no need to stop in the middle of nowhere at all.

GUNYBI GANAMBARR

Ngarraku Mulkurr

Incised and cut bark 108 x 71 cm

Photograph Peter Eve

The title to this work translates to *My Thinking, this is my mind*. The bark has been cut to a shape that with its incision and patterning incorporates the non-secular and a three tiered sculptural form — an oblong behind a circle with a sash informally resolving any imbalance and form.

The designs within the motif as a whole represent the sacred and hidden domain of Burrut'tji the Lightning Serpent at Baraltja (Blue Mud Bay). It represents the union of these waters, ownership, kinship and the power of such through the Serpent.

Gunybi's innovation in his use of traditional materials to create traditional art has won him accolade, commissions, invitations and awards.



GAWIRRIN GUMANA AO

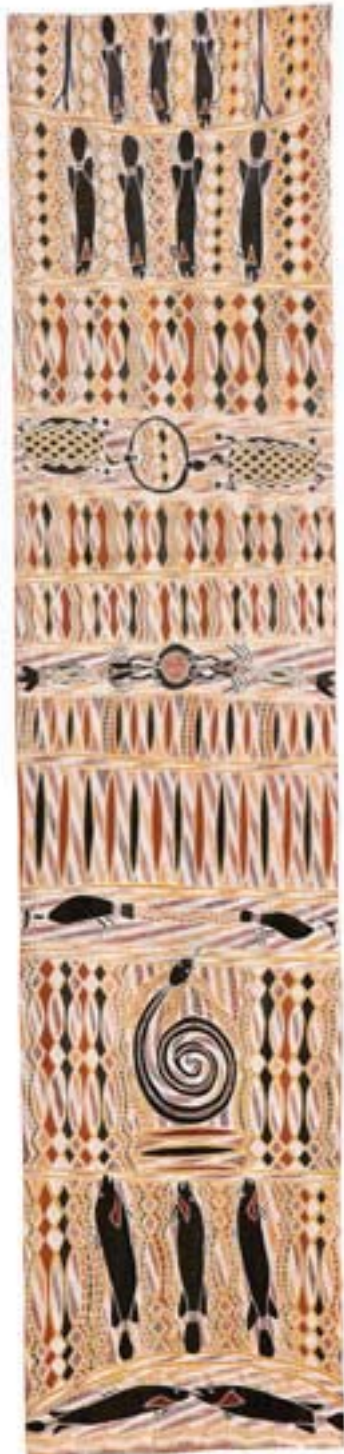
Genesis of Gangan

Larrakitj 301 x 18 x 18 cm

Bark

247 x 56 cm

Photograph Peter Eve



It was in a period called Wangarr, the world creation drives of the first mornings, when the Ancestral Beings came to country to give lore and title for the land and its people. Clan groups in the area known as Miwatj country belong to either Yirritja or Dhuwa moieties. Gawirrin is head man for the Dhalwangu clan which has its origins where the Yirritja creator Beings first gathered at Gangan. Gawirrin produced these works on site.

Barama came to Gangan from the saltwater country of Blue Mud Bay to emerge from the waterhole named Gulutji with the intention of establishing his law amongst the people there of that time. Mythology has it that when Barama emerged the water streaming from his body in rivulets was the template for the Dhalwangu clan design for the freshwater at Gangan—the ribbons of diamonds. Weed also hung from his arms, also emulated today by Dhalwangu participants in ceremony wearing sacred feathered strings tied to their arms. Barama is said to be the most powerful of the Yirritja Creator Beings as it was he who brought to the country the law and its associated iconography, paraphernalia and power. Gawirrin says of Barama that he was a giant who when he danced could make the ground shake by himself. Actions by Ancestors under Barama's instruction left a balanced system of living for the Yirritja that could coexist with the Dhuaw.

In these works the different patternings describe states of water, clan identities, areas of land or sea and manifest spiritual forces and totemic species that witnessed such events. Minhala the long necked turtle is said to be a manifestation of Barama himself. Dakawa the freshwater crayfish is said to have been instrumental in the creation of the sacred waterhole at Gulutji. The elliptical shapes represent the muddying/sanctifying of the water during its making and the saltwaters that influx on the tides. Balin the barramundi swim from the salt upstream at Baraltja where the lightning serpent resides at one end of the system and Baypinnga the Saratoga swim into the Ancestral fish trap at the other.

ANGELINA GEORGE

Near Limmen Bight

Acrylic on linen 90 x 120cm

Limmen Bight, my grandmothers area.
My imagination and my memories are together
in this place.

'Looking from the sky...

The sun lies across the rocks and lays down on the
rocky country. You can walk through the high rock
walls and near the trees.

There are many water holes. This is the dry season
time. Its dry now but really everywhere is water.
Really birds and life, trees, places to rest and hide
and walk I never get tired there.

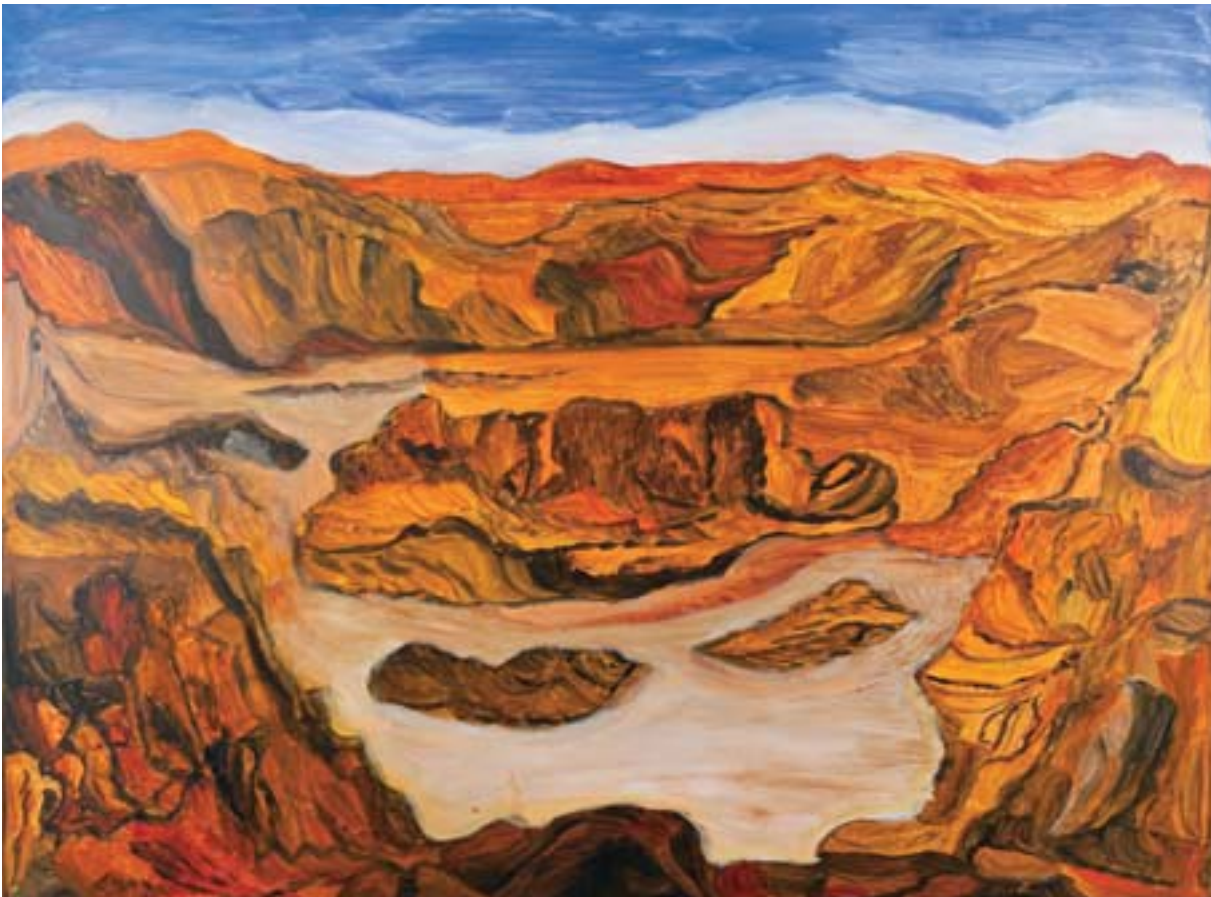
I used to walk through the valleys, and creeks,
and billabongs, across rivers: we had to find our
own tucker, and we knew where to go, hunting.
Then we'd find a camp for the night. Bush flowers
and all that, it was wonderful. Animals, trees,
beautiful rocks. I was happy then. When I look at
places, or imagine them, and I remember I was
walking around there, or collecting sugarbag,
or fishing, it makes me sad—a tear comes to my
eye, and it reminds me of when I used to walk
around with my brothers and sisters, or my mother.

The river is tidal, high tide and low tides, very good
fishing. The trees running along the bottom of the
painting are mangrove trees, they grow green fruit
that we eat. This is part of the swamp area.

The other side of the mountains we hunt for sugar
bag and wild yam. The mountains are tall with high,
sharp rocks everywhere. The area is steep and the
hills stand up like buildings from a big city,
like Melbourne or Sydney. They look like someone
placed them there. They shine, white like pearls
and in the middle of the day the sun bounces off
the mountains. From a distance they look flat and
smooth like in my painting, but up close they are
sharp, big and very strong.

Near the water the trees are green and there is
shelter and food. There are lots of wildlife living
here; emus, kangaroo, turkey, pelican, jabiru, brolga
and wallaby. Birds are flying around and the animals
are all hiding under the trees and in the treetops.

This is a very special place to me with good
memories of the past.'





CHAYNI HENRY

For God, Country and Full Rego Checks

Acrylic on ply

Savaas 91 x 58cm approx

Church 87 x 45cm

CWA 73 x 42cm

Peckys 82 x 34cm

Darwin is a relatively young city and its current architecture even more so. You could count the number of its earliest buildings on one hand.

The buildings I have chosen to represent are a bit of an eclectic bunch. The Christ church Cathedral has a long and varied history, it's existed in various incarnations since the early 1900s and like the old Country Women's Association (1930s), has seen just about every major disaster in Darwin's history. The stories of the younger buildings, such as the service stations Pecky's and Savvas Motors, appear to be of an everyday nature but are nonetheless integral parts in the story of Darwin.

Chayni Henry has lived in the NT since 1988.

MATT HUTTLESTONE

Charles Darwin

Carved wood, acrylic paint, rope, staples, screws
58 x 28 x 20 cm

This year marks the 200th anniversary of Charles Darwin's birthday and 150 years since the 'Origin of Species' was published. There are many international celebrations and commemorations for one of the world's great thinkers, and I guess this is my simple way of contributing to them. In spite of the many misinterpretations of his work and ideas, I like living in a city whose name was chosen to honour his. And the fact that at the time the name was given, it was simply just because Charles Darwin was such darn fine fellow!

How fast the world can change. I imagine in Charles Darwin's time (1809–1882), it would have been quite beyond comprehension, the concept that a modern city such as Darwin, with its diverse

multi-cultural populations, rampant developments, and sprawling suburbs etc, could just simply flare up on the edge of the wilderness in less than 140 years! In the Evolutionary time scale that Charles Darwin liked to ponder, that equates to less than a mere blink of one eye.

What indeed would he make of that?

Matt Huttleston lives and works just south of Darwin. He regularly exhibits paintings, sculptures and prints, both locally and interstate. Recently, he was commissioned to design a major public art piece for the Darwin Waterfront Development — which incidentally contained a panel referring to Charles Darwin's voyage in The Beagle.



TJUKAPATI JAMES

Hereboy! (Artist's Dog)

Minnarri (greybeard grass), wire and wool 76 x 31 x 118 cm

Tjukapati's portrait of her dog **Hereboy** is a loving rendition to a faithful friend. Hereboy is almost the size of a small horse and was unfortunately crippled by a motor car, he is an old dog now and limps after Tjukapati where ever she goes.

Large families of dogs and their antics are an all pervading presence on communities. They act as gatekeepers to peoples' homes and also as much valued companions. Living 'bush way' a good hunting dog was highly prized and still is. Dogs both fierce and friendly are an integral part of Anangu life and take on a lead role in many Tjukurrpa stories from the Ngaanyatjarra and Pitjantjatjara Lands.

This striking black and red sculpture has a particularly contemporary aesthetic. His whip like tail, perky ears and lithe shape suggest an archetypal bush dog, busy hunting and always vigilant.

Tjukapati James was born a 'bush baby' in Docker River at a time and date unknown to her. She grew up in the bush walking from water hole to water

hole and hunting rabbits, kangaroos, emus and other kuka (meat) as well as collecting bush tucker. Tjukapati referred to those days as 'before diabetes' when she never got sick.

As her mother and father are both from the Docker River (Kaltukatjara), Tjukapati has strong connections to her country and has important responsibilities as a senior custodian.

As a young woman she went to the Ernabella mission to work and then moved to Areyonga to marry a stockman. She had 5 children and now has many grandchildren. Sadly, her husband passed away in 2002 at the same time as Slim Dusty, which was a double blow as they were both good country men.

Tjukapati now lives with her family in Docker River and is busy with many family and Tjukurrpa (Dreaming) commitments. She makes woven works when she can and each one is always unique and innovative. She also paints and carves punu (wood) for Maruku Arts.



WINSOME JOBLING

Lunar Globe—*res communis*

Drypoint on high impact styrene with sandblast 'aquatint'.
Printed on handmade manila hemp paper (old mooring rope)
made using a laser cut deckle.
Mounted on Hahnemuhle paper 80 x 150 cm

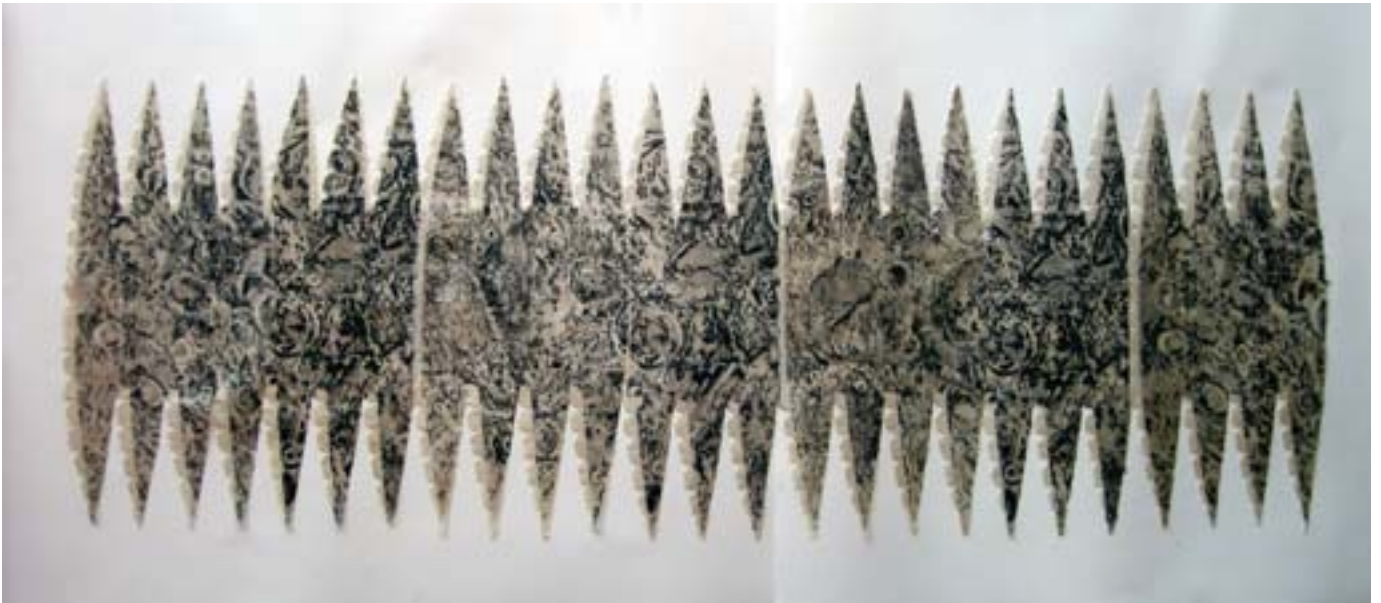
Maps are our way of understanding and taming the unknown.

They also imply discovery and ownership, colonisation, plunder, conflict and dispossession. Mapping the unknown can be driven by the desire for expansion or the search for raw materials and other commodities.

Many people feel that the *res communis* doctrine, the concept that space belongs to mankind and not to one individual or country, is a hindrance not a safeguard.

The multi-gored projection my map is based on, is by the cartographer Martin Waldseemüller and was published in 1507. It extended eastward from 0° longitude to 360°. It was the first map known to show the whole earth and the first to name America.

I made the paper from a ship's mooring rope made from Manila hemp; a link to the early explorers and cartographers.



DINNI KUNOTH KEMARRE

Dinni's Dream Team 2009

Acrylic on Erythrina Vespertilio
40 x 12 x 12cm approx

I was born in 1954 at Utopia Homestead in the Northern Territory. I started carving in 2005, helping my wife, Josie Kunoth Petyarre. We carved sixteen footy players which we showed at the AFL Hall of Fame in our exhibition **Centre Bounce**. Josie and I went to Melbourne to see the show. While in Melbourne, we went to the MCG to watch the Demons play the Saints.

I have lived at Utopia my whole life, caring for the land and keeping a connection with my family's ancestors through the Dreaming of my country. Josie and I go out looking for the right trees, which we carve to make our sculptures. We use an axe, tomahawk and a large rasp.

Here I have carved five of my favourite players—Ben Cousins, Nick Riewoldt, Chris Judd, Ryan O'Keefe and Simon Black. They are all great players and we love watching them play. I like to gather around the television with my sons Alan, Simon, Patrick and Benjamin and watch the AFL on Imparja. Even better is going to see my sons play for the Pungalindum Eagles in our local bush football competition. Families come from all around to watch the bush football games—although not as many people as at the MCG! One day I hope that I can go back to Melbourne with all my sons to see all our favourites players in action!





ADRIENNE KNEEBONE

town + kantri

fibre—pandanus spiralis 32 x 45 x 57 cm

I first arrived on the banks of the Katherine River in 1995 as a wild feral, skinny dipping under a moonlit sky, fearless of crocs. I was drawn to the Top End with what was blind compulsion, escaping the grey inner city Melbourne grind.

Twelve years later I am drawn back towards Katherine again, this time in a professional capacity. I have had the opportunity to work collaboratively with fibre artists from the Beswick community of Wugularr. This experience has embedded in me a heightened appreciation for the Katherine Region, a place rich with culture, and seen my perspective shift with regard to the town of Katherine 'proper'.

I have come to love the warm spirit that co-exists within a community greatly diverse in nature. In this town cowboys and countrymen, backpackers and government workers rub shoulders on a daily basis. The use of the traditional Indigenous weaving as the

frame work for the iconic ten gallon hat was an appropriate way for me to express the under current of cultural exchange at work here. I have found myself in a unique community which commonly shares a meeting place, a cross road, a watering hole and a supermarket.

Kantri translates as 'country' in *Kriol*, a common language spoken in the Katherine Region.

Adrienne Kneebone was born in Launceston in 1975 before relocating to the Northern Territory in 1995 where she became interested in fibre art. Nowadays she has a busy schedule exhibiting and tutoring to a local and national audience. She is a current resident of Katherine where she is heavily involved in a community based initiative called The Pandanus Project.

CATHY LAUDENBACH

Self Portrait Barrow Creek

Digital Print 80 x 150 cm

I am a photomedia artist with an ongoing interest in Australian history, memory and place.

In the recent past I have been working in Barrow Creek in the Northern Territory where Peter Falconio disappeared and in some of the images I have put myself in the photograph as a female figure in the landscape.

Russell Drysdale painted **Woman in a Landscape** in 1948. Drysdale's woman is a rugged personification of the outback woman. Drysdale also painted **Drover's Wife**—a large solitary woman, set against the vast, empty Australian outback. The figure conveys fortitude and survival as resilient as her environment demands.

In a contemporary context the Joanne Lees story on the Stuart Highway was a real life story of fortitude and resilience. Few artists have tackled the subject of women in the outback of Australia, even though the subject has been fertile ground for writers. In Henry Lawson's poem **The Drovers Wife** the author contrasted fertile and tender female qualities and emotions with the sterile and hard nature in the outback. Similarly Patrick White used strong female characters in his books about Australia.

History has recorded that Barrow Creek is a site of continual tragedy plus resilience.



CHIPS MACKINOLTY

Nan-mah mungbu: gayi wurlah miyana

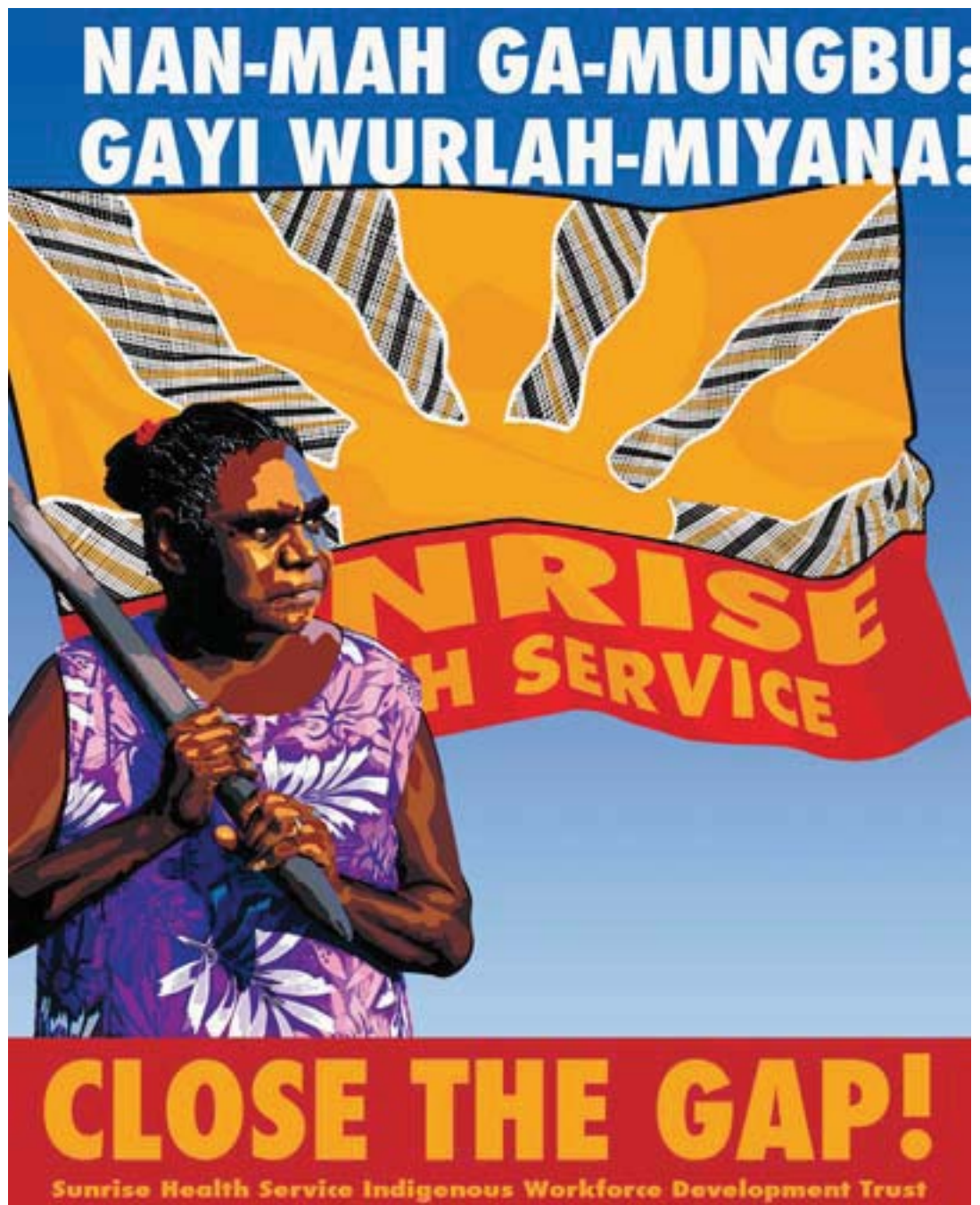
Digital print on paper (Edition 200) 150 x 120cm (unframed)

To mark 40 years of designing and producing posters since my first anti-war poster of January 1969, this is a fund raising image for the Katherine-based Sunrise Health Service. Sunrise is an Aboriginal-controlled health service working with over 3,500 people in towns, communities and outstations east of Katherine.

A vital element of Aboriginal health delivery in the Northern Territory is in 'growing our own'

workforce: as Aboriginal health workers, nurses, allied health workers, doctors and administrators. Sunrise's Indigenous Workforce Development Trust is designed to provide financial resources for enhanced training and employment opportunities for Aboriginal people across the region.

The image is of Sunrise Health Service member Miliwanga ngal-Mirraitja Sandy, who also provided the translation from the Rembarrnga language.



ANNIEBELL MARRNGAMARRNGA

Yawkyawk

Pandanus Spiralis 243 x 99 cm

Yawkyawk is a word in the *Kunwinjku/Kunwok* language of Western Arnhem Land meaning 'young woman' and 'young woman spirit being'. The different groups of Kunwinjku people (one of the Eastern dialect groups call themselves Kuninjku) each have *Yawkyawk* mythologies, which relate to specific locations in clan estates. These mythologies are represented in bark paintings and sculptures of *Yawkyawk* beings. There are also a few examples of rock art images of these beings.

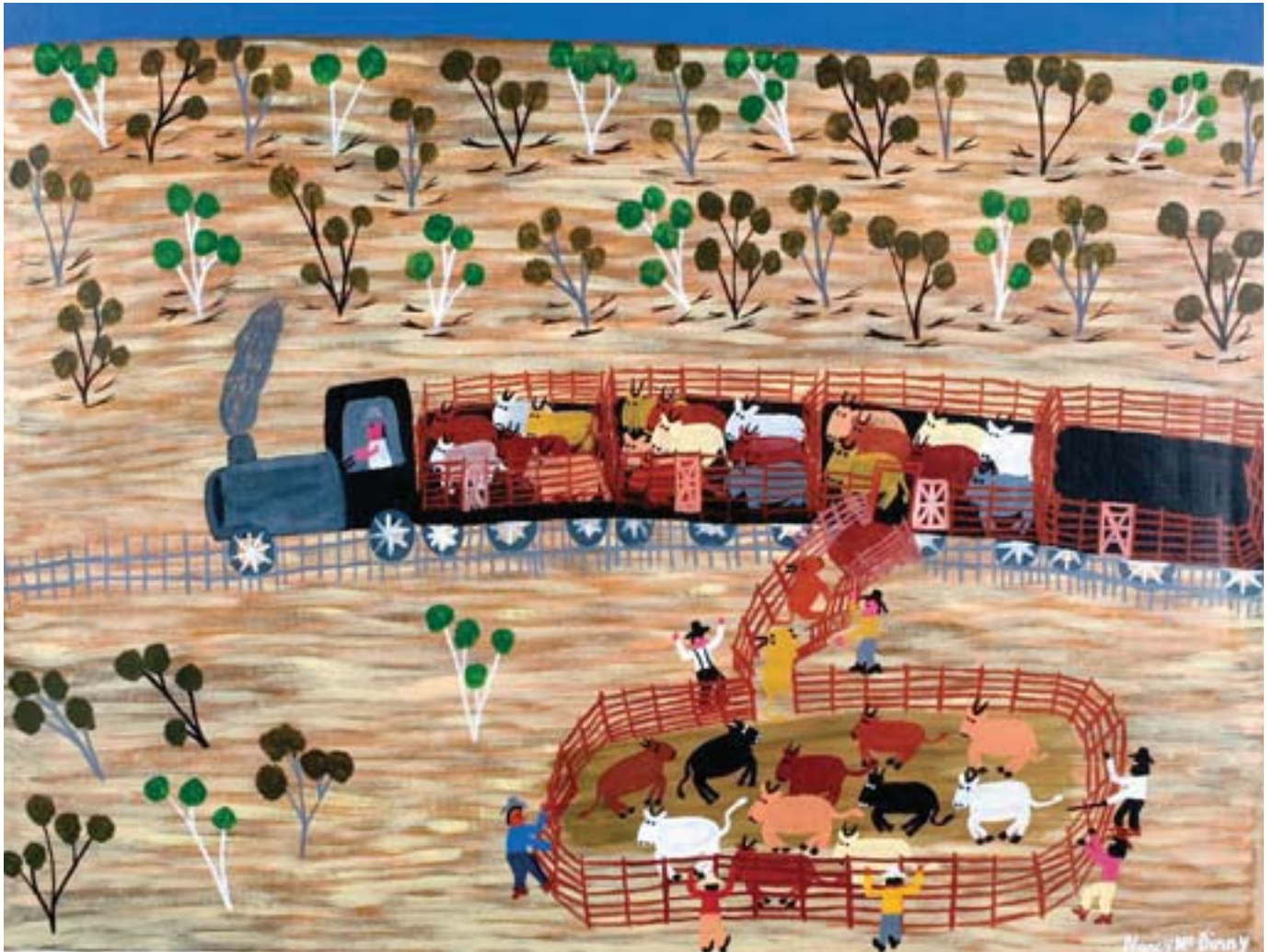
The female water spirits *Yawkyawk* or *Ngalkunburriyaymi* are perhaps the most enigmatic of mythological themes. Sometimes compared to the European notion of mermaids, they exist as spiritual beings living in freshwater streams and rock pools, particularly those in the stone country. The spirit *Yawkyawk* is usually described and depicted with the tail of a fish. Thus the Kuninjku people sometimes call them *ngalberddjenj* which literally means 'the young woman who has a tail like a fish'. At times they leave their aquatic homes to walk about on dry land, particularly at night.

Aboriginal people believe that in the beginning most animals were humans. During the time of the creation of landscapes and plants and animals, these ancestral heroes in human form transmuted into their animal forms via a series of various significant events now recorded as oral mythologies. The creation ancestor *Yawkyawk* travelled the country in human form and changed into the form of *Ngalkunburriyaymi* are alive and well and living in freshwater sites in a number of sacred locations.

Some features of a respective country are equated with body parts of *Yawkyawk*. For example a bend in a river or creek may be said to be 'the tail of the *Yawkyawk*', a billabong may be 'the head of the *Yawkyawk*' and so on. Thus different groups can be linked together by means of a shared mythology featured in the landscape, which crosscuts clan and language group boundaries.

Text by Murray Grade and Christiane Keller





NANCY MCDINNY

Loading Cattle onto Steam Train at Kujabi

Acrylic on linen 71 x 93 cm

This painting shows a story from before the 1960s. Every year, my father, Dinny McDinny, my uncle Isaac Isaac and the other men would set out from our home at Seven Emus, east of Borroloola and would round up the cattle for droving to Queensland way. When they arrived at Kujabi near Cloncurry they would load the cattle they have droved onto a steamship to be taken to the meatworks in Townsville. The drovers worked for old Jack Keirghan. After all the cattle were loaded onto the train, the men would return to Seven Emus. This journey would take them over a month, and with the droving they would be away for more than four months each year.

PIP MCMANUS

luck and cunning

Ceramic and plastic 30 x 8 x 9.5cm approx

In exploring shared rituals across societies I have selected the Rock Paper Scissors game to suggest commonalities both on a personal and global scale. Played all over the world, especially by children, success in RPS, like success in life, is won with a mix of luck and cunning. To quote from World RPS Society, *the game permits conflict resolvers to make a valid distinction between struggles that can be dealt with by employing the conventional trinity of force (rock), law (paper), and/or power-based negotiation (scissors).*

I added the plastic credit card to the selection process as a comment on the overriding obsession with financial gain in contemporary society. The unchallenged notion that *money talks* meant that the plastic credit card option would always beat rock, paper or scissors.

Ritual faith in an irrational system based on greed, habit and an unwillingness to make informed distinctions between critical choices has been

exposed on a chilling scale in recent times. Suddenly the inconceivable catastrophe has occurred. Plastic is losing out on every count.

*Pip McManus is a founding member of Watch This SPACE experimental art space in Alice Springs, and has participated in numerous solo and group exhibitions around Australia. Her work is represented in major collections and her video piece **Ichor** was awarded the 2008 Alice Prize. Without having abandoned her traditional medium, ceramics, she is increasingly drawn to employing other media in order to communicate to a wider audience.*

'Over the past decade my art practice has been primarily concerned with our relationship as social beings with our environment, wherever that may be—both on a personal and universal level. In particular I am interested in the way in which new media and technologies are constantly reshaping our (sub-conscious) views of daily rituals.'



PAULINE MORAN

Houses at Roelands Mission

Acrylic on linen 4 works 60 x 132 cm—28 x 66 cm

This painting shows different parts of my childhood at the Roelands Native Mission. The first panel shows us kids on our way to the bus stop. The bus used to wait for us down near a small bridge to take us to the mission school. You can see the high school kids are dressed in the proper Harvey High School uniform. The younger kids wearing just plain clothes are going to Brunswick Primary School. I was one of the smaller kids there.

The next panel is based on my memories of the weekends. That was the best time; we got to do our own thing! Boys would play football, the girls would be yarning and playing on the swings and just enjoying the relaxing time that we had.

The third panel is a painting of the girls home which was next to the home where I lived. It was opposite the tennis court. The little girl who is running is going to the entrance of Elem house where I lived. These houses were named from the Old Testament of the Bible because the mission was run by Church of Christ missionaries.

The last panel shows Juda—that was a boys home. This was where all the boys would go to play football. No girls were allowed to play, but all the boys would go there to enjoy each other's company.



KAWAYI NAMPITJINPA

Untitled

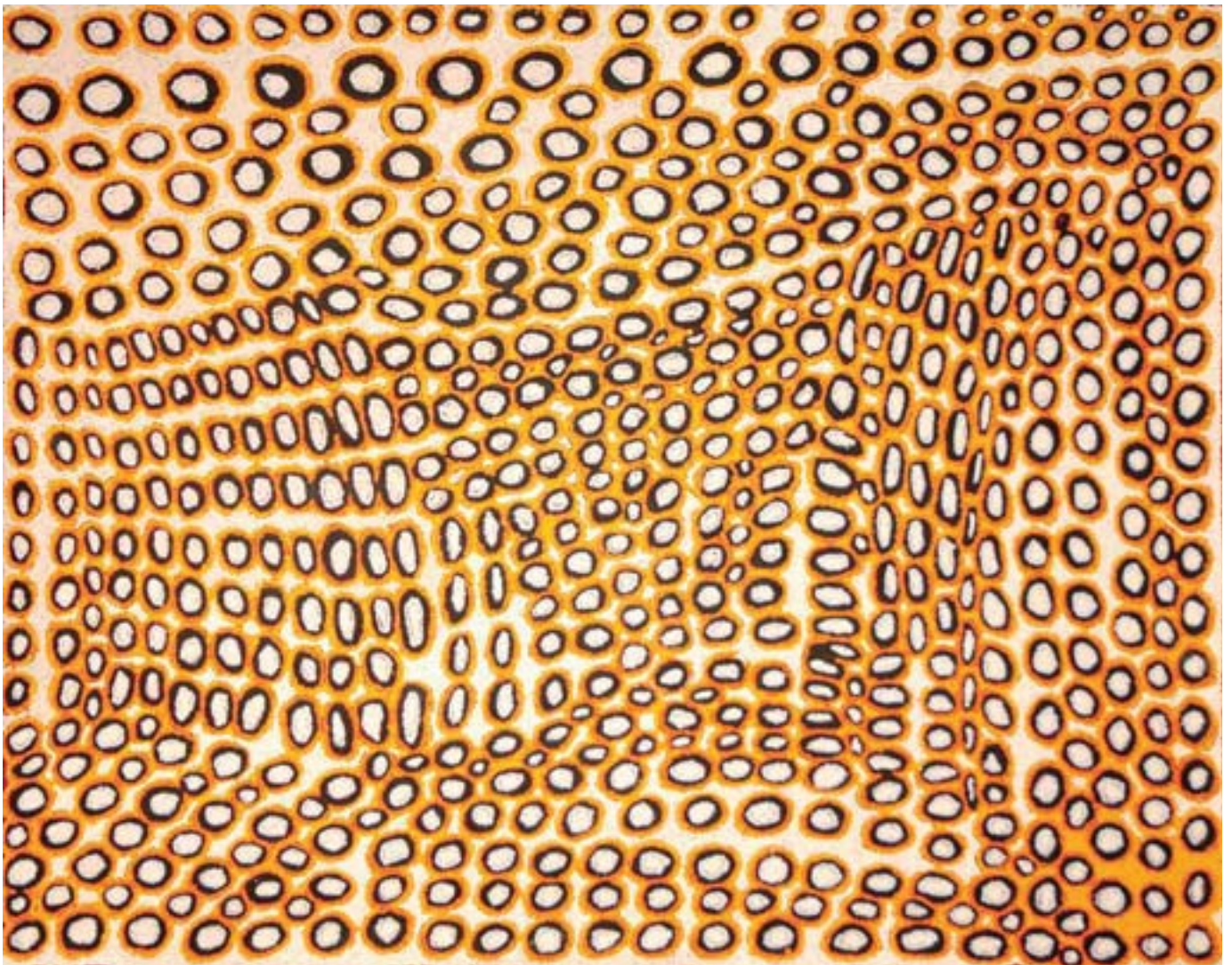
Acrylic on Belgian linen 122 x 150 cm

This painting depicts the rockhole site of Pinpirrnga or Desert Bore. This site is surrounded by sandhills on one side and mulga trees on the other and is situated slightly north of the Kintore Community.

The story relating to this site concerns two ancestral women who had travelled from the east to the site of Pinpirrnga. The women had walked a long way and were very thirsty when they arrived at Pinpirrnga, only to find that there was no water. The women then sang songs associated with the site and plunged their *nulla nullas* (digging sticks) into the ground, which created a large rockhole. The women later removed their *nulla nullas* from the ground and laid them down, where they then transformed into two smaller rockholes.

While at this site the women also gathered the edible berries known as *kampurarrpa* or desert raisin from the small shrub *Solanum centrale*. These berries can be eaten straight from the bush but are sometimes ground into a paste and cooked in the coals to form a type of damper. The roundels in this painting represent the *kampurarrpa* the women collected.

Kawayi completed her first paintings for Papunya Tula Artists in 1998 but was known as an occasional painter prior to this. She has been exhibiting extensively since 2004 and is represented in the Flinders and Griffith University Art collections.



GLEN NAMUNDJA

Burarr djang

Ochre on Arches paper 76 x 102 cm

Glen Namundja has painted a story from Mankolod, his traditional country located north east of Gunbalanya (Oenpelli). The Kunwinjku believe that in the Dreamtime there were two ceremony men—a father and son. They travelled from Croker Island, teaching people ceremony and naming the landforms all the way to Katherine Gorge. The Kunwinjku believe that towards the end of their journey, the two ceremony men changed into *burarr* or water goannas in exhaustion. It is thought that the footprints of the two men can be seen within Mankolod's 'stone country'—the escarpments and sandstone rock formations they walked over.

It is believed that Namurrungkidj spirit presides over Mankolod, ensuring that the large fresh-water crustaceans which inhabit the waterholes—known to the Kunwinjku as *ngarl*—remain plentiful.

Glen's representation of *Burarr Djang* is highly idiosyncratic and reflects the scope for innovation in western Arnhem Land art. The complex overlay of figurative imagery and extensive *rarrk* (cross hatching) technique is a stylistic innovation Glen has been developing in earnest over the past couple of years. According to Glenn, 'I'm doing it this way now. It's real hard. Still old way. But it's my way.'





MAKINTI NAPANANGKA

Untitled

Acrylic on Belgian linen 122 x 122 cm

This painting depicts designs associated with the site of Lupulnga, a rockhole situated south of the Kintore Community. The Peewee (small bird) Dreaming is associated with this site, as well as the *Kungka Kutjarra* or Two Travelling Women Dreaming.

During mythological times a group of ancestral women visited this site holding ceremonies associated with the area, before continuing their travels north of Kaakuratintja (Lake MacDonald), and later the Kintore area. The lines in the painting represent spun hair-string which is used in the making of *nyimparra* (hair-belts), which are worn by both men and women during ceremonies.

Makinti Napanangka was born at Lupul rockhole south of Kintore circa 1930. Her first contact with Europeans was with men travelling on camels near Lupul. Makinti began painting regularly for Papunya Tula Artists in 1996. She has a highly established reputation being named amongst the top 50 collectable Australian artists on many occasions. In 2008 she was awarded the highly esteemed National Aboriginal and Torres Strait Islander Art Award.



FLORRIE WATSON NAPANGATI

Untitled

Acrylic on Belgian linen 122 x 122cm

This painting depicts designs associated with the claypan and soakage water site of Tanyinki, which is slightly north of the Nyirrpi Community. The lines in this painting depict the *tali* (sandhills) surrounding this site.

A group of ancestral women camped here performing the dances and singing the songs associated with the area. Upon completion of the ceremonies at this site the women continued their travels east. As the women travelled they gathered a variety of bush foods including *kampurarrpa*

berries (desert raisin) from the small shrub *Solanum centrale*, and *pura* (bush tomato) from the plant *Solanum chippendalei*.

Kampurarrpa berries can be eaten directly from the plant but are sometimes ground into a paste and cooked on the coals as a type of damper.

Florrie Watson Napangati was born in the area around Mount Doreen, north-west of the Yuendumu community circa 1950. Florrie began painting for Papunya Tula Artists in 2007.

NINGURA NAPURRULA

Untitled

Acrylic on Belgian linen 122 x 122 cm

This painting depicts designs associated with Wirrunga, a rockhole site in a small rocky outcrop of the Kiwirrkura Community in Western Australia.

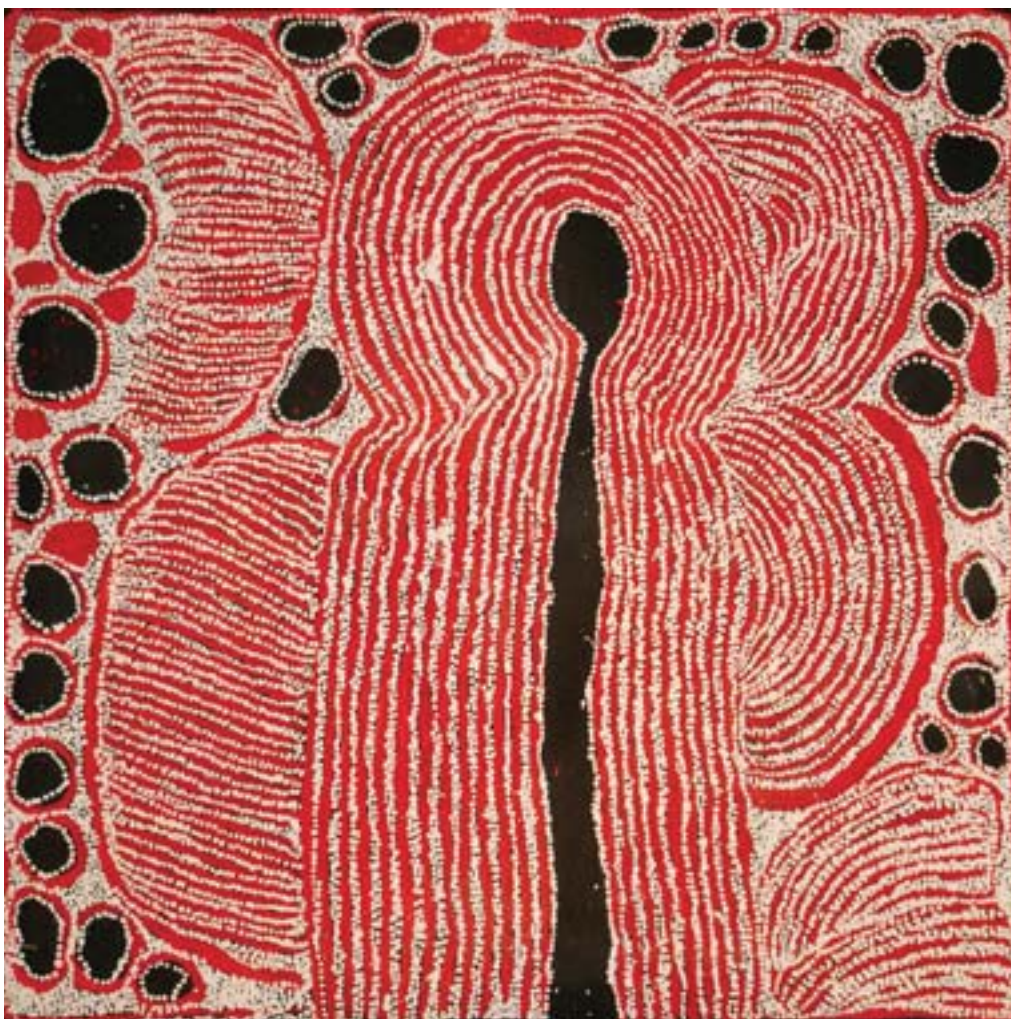
In ancestral times a group of women of the Napaltjarri and Napurrula kinship subsections camped at this site, after travelling from the rockhole site of Ngaminya further west.

Wirrunga is a site which is associated with birth and the lines adjacent to the central node symbolises the extended shape of a pregnant woman of the Napaltjarri kinship subsection who gave birth at the site.

While at Wirrunga the women also made spun hair-string with which to make *nyimparra* (hair-string skirts), which are worn during ceremonies. The comb-like shapes in this painting depict the *nyimparra*.

From Wirrunga the women continued their travels north east to Wilkinkarra (Lake Mackay). As they travelled they gathered large quantities of the bush food known as *kampurarpa* or desert raisin from the plant *Solanum centrale*. These berries can be eaten straight from the bush but are sometimes ground into a paste and cooked in the coals to form a type of damper. The small circles in this painting depict the *kampurarpa*.

Ningura Napurrula was born at Waltulka, south of the Kiwirrkura Community, circa 1938. She moved to the Papunya Community and completed her first paintings for Papunya Tula Artists in 1996. This was the beginning of a profound artistic career which has included being one of eight Indigenous artists selected to have their work incorporated into the Musée du quai Branly in Paris in 2004. She has also exhibited her work extensively nationally and internationally and has many works held in signification collections.



HUBERT PAREROULTJA

The other side of Mt Gillen near Flynn's grave

Watercolour on paper 26 x 74 cm

Hubert Pareroultja was born in 1952 and has been painting watercolours since he was a young boy. In 2003 he started working and exhibiting his work through the Ngurratjuta Iltja Ntjarra Art Centre (Many Hands Art Centre) in Alice Springs. This centre is funded by the Ngurratjuta Aboriginal Corporation to preserve the 'Hermansburg school of Art' including the works of Albert Namatjira and his descendants.

Hubert was inspired by his father, Reuben Pareroultja, and uncles Otto and Edwin. In recent

years, Hubert has occasionally painted images dominated by central monoliths, such as Uluru or Gosses Bluf, however his landscapes generally encompass vast panoramic distances animated by lively patterning of vegetation. Hubert's depiction of Mt Gillen was his first foray into using watercolour paper, rather than his traditional watercolour board. The result is outstanding, Hubert has managed to capture the light and unique colours of his home country using his own blend of delicate pastel pinks, blues and greens.





JOSIE KUNOTH PETYARRE

Bush Football

Acrylic on linen 122 x 122 cm

In **Bush Football** Josie has depicted her sons Allan, Patrick, Benjamin and Simon playing football for the Pungalindum Eagles. They play in a small competition against five neighbouring teams; the Mulga Bore Magpies, the Soapy Bore Crows, the Arlparra Dockers and the Arnkewenyerra Swans. Games are usually played on grounds at Harts Range or Red Gum. Games are played bi-weekly during the football season.

In this painting, Josie has depicted the Pungalindum Eagles against the Mulga Bore Magpies. The game is being played at Arlparra, and Josie has painted the community store on the lower right of the work. 'Bush Football Carnivals' provide an important opportunity for the community to meet, and families come from across Utopia to

participate and support their teams. Josie's radiating design symbolically places the football match at the centre of the community. Spectators, dogs and cars jostle around the game creating a vibrant spectacle of desert life. True to her maternal favouritism, Josie has depicted the Pungalindum Eagles seven goals ahead of the hapless Magpies!

Josie is an Anmatyerre artist from Utopia in the eastern desert. A compulsive chronicler and consummate observer, Josie paints and sculpts her everyday life in a remote Aboriginal community. Josie's work demonstrates an artistic vision unencumbered by restrictive, binary notions of 'traditional' and 'contemporary'.

KATARZYNA POTOCKA

Khaya's veined diary

Mahogany wood, sepia, varnish and selected quotes from *The NT News* 90 x 30 x 30 cm

They come to Darwin in late 1950s from the coast of West Africa. They found the Top End climate delightful and the environment nourishing. Easy going and generous in providing the sought after shade and shelter, they quickly won many hearts and in no time have been granted the unlimited residency in the local gardens, parks and streets.

Only after several decades, when *Khaya Senegalensis* reach their maturity, a paradox becomes evident. Good health, vigorous growth and impressive size are not, in their case, synonyms of strength or resilience. Stronger wind can easily knock those robust –looking giants, revealing surprisingly modest roots they set in foreign soil. And so, they may unwittingly crush, damage and kill. That's why Khayas, more commonly known

as African Mahogany, are disappearing one by one, taking with them the abundance of life, sound and activity they supported, and the unique ambience they created in Darwin.

Do the rings of those fragile giants retain the memories acquired during a half of century of their happy existence in Darwin? Fat rings, thin rings, 'Mandorah monster' frolicking off the Larrakeyah shore at sunset, the souls 'scattered by the nauseating appearances' of newly liberated woman's knees, construction works under way for the big future Nightcliff subdivision... (*Northern Territory News* 1958–2008)

... the big and the small moments, events, issues and affairs of Darwin and 'Darwinites' of their generation.



PETER QUINN

Top Spot

Aluminum road signs on plywood 110 X 146cm

It survives under a blow torch sun. Parts of it seem rough and ready but enduring, hardened and toughened by time. In stolen glimpses and passing moments its beauty might even be dazzling or luminous. Certainly we can never take it for granted—its extremes never fail to startle. But it is our home, our *Top Spot*.

This work is composed of material that has its history etched into its surface and each battered, reflective element is dynamic, transforming as you move around to view the piece.

This work is to be enjoyed. It's a celebration of place—no dark irony here. Witness its protean character and ambiguity—it's all about the light.

Maybe it will help you realise you stay here because you love it.

Peter Quinn has lived and worked in Darwin since 1982. As a television cameraman, editor and producer, Quinn has travelled extensively throughout the Territory. Quinn's works are often mosaics of weathered and cast off materials—reconstituted as distilled, sometimes taciturn representations of a landscape that is his inspiration.

In many of the works there is a direct experience of the over-exposed Territory light.

Quinn's oeuvre includes furniture pieces, often from recycled materials and other three dimensional work.

Peter has been exhibiting since 1994 and is represented by RAFT Art Space in Darwin. In 2009 will be exhibiting with Michael Reid in NSW.

Nature is garrulous to the point of confusion. Let the artist be truly taciturn.

Paul Klee





TOBIAS RICHARDSON

Pit Of Death

Acrylic & collage on paper 150 x 200cm

The Pits of Death were featured at Australian country fairs in the 1990s. Snake charmers and antidote sellers amazed visitors with their snake handling feats and displays. The architecture of makeshift tents with its signage appeals to my ongoing research with vernacular architecture.

The development of an Australian nomenclature to classify these antipodean reptiles, speaks of a uniquely colonial understanding of place and ecology. The mystery of these animals, benevolently collected and mused since boyhood continues to be a passion.

The large-scale drawings/paintings are broad and direct, poster like and reminiscent of old-school hand-painted signs and fabric patterning. This is part of a larger series of works completed whilst on an arts residency in Perth, February 2009.

*Richardson has been exhibiting widely throughout Australia for twenty years. First studying at the National Art School (Sydney), he later gained a BVA at the San Francisco Art Institute (CA, USA). Richardson has lived in the Northern Territory since 1997, teaching in remote Indigenous communities, lecturing in Studio Practice at Charles Darwin University and working at Museum & Art Gallery Northern Territory. Richardson has been selected for numerous exhibitions and residences including recently; **Focus on Australian Contemporary Art** at the Museum of Contemporary Art, Sydney 2007, Asialink residency program, Malaysia 2008, Hill End artist-in residence, NSW 2008 and artist-in residence Central TAFE, Perth 2009. Richardson's practice, through installations of painting and sculpture, is broadly concerned with notions of vernacular architecture, remembered space and childhood perception.*

CONSTANCE ROBINYA

Memories of Childhood

Natural dyed blackest and mixed media

Camel 34 x 79 x 75cm

Man 42 x 21 x 10cm

Fish 30 x 25 x 61cm

Cat 50 x 20 x 54cm

Growing up in Hermannsburg, Constance Robinya remembers these three animals and the Afghani man.

'I remember cat, cat, cat. My father used to shoot it with rifle. Its medicine, good if you have a fever. Eat it all.' Constance remembers the cats being really big, '...not like the little pussycat that Janella has now. Cat, cat, cat, marre kere, good meat.'

And then there is the fish, *irntepitnye*. Her father's country was 8 mile, 'We drove there in our car, too far to walk from Hermannsburg'. She says it was such a good feeling when the rain would come, and then her family would camp at 8 mile and catch lots of fish, '...fish with lots of bones! We would catch those fish with nets made from old fences or with fishing lines using steak for bait.'

Camela, 'long time lots of camels around Hermannsburg' and 'there was an Afghan who travelled a long time through Hermannsburg'.

That's why Constance has made these four soft sculptures, 'because sitting here I can remember memories of childhood'.

Constance Robinya was born in the community of Hermannsburg. She has one daughter and one grandchild. Constance enrolled in the Bachelor run art classes held at Yarrenyty-Arltere Learning Centre in 2002.

She exhibited at the first Larapinta open night in 2002 and then went quiet, not venturing into the art room again until the beginning of 2009 where she discovered a passion and talent for the soft sculptures that were being produced by other artists.

From this time she has become a diligent, prolific and experimental artist, producing unique and quirky depictions of 'her story'. She has exhibited three works in the March exhibition held at Outstation Gallery, Darwin.



MERRAN SIERAKOWSKI

'The Global...'

Razor wire, flywire, fencing clips, steel and electrical tape 150 x 120 x 120 cm

In mediaeval times armillary or astrolabes were used in navigation, astronomy, astrology and time keeping. They were the for-runner to modern maps and later three dimensional depictions of the known world. In the western world the 17th, 18th and 19th centuries were periods of colonial expansion, discovery and navigation. No self respecting educated gentleman of means was without a globe in his library.

Now we have Google maps and Global Positioning Systems (GPS). Globalism is a form of economic strategy. The globe has shrunk and become not a place of discovery but a place of fear.

We have Global warming, Global cooling, Global Financial crises, Global terrorism, religion, finance, pandemics, communications and global media outlets. Nations and borders change and disappear as global companies reduce distances and the internet does away with borders.

Every week a new Global issue arises as people protest at global summits and the media reports at lightening speed the latest Global catastrophe.

This work connects with a tradition starting with the explorers of medieval times, when discoveries were tangible and out ward looking. If a gentleman of the European enlightenment commissioned a globe for his library today what would it look like?

The globe would have the same dimensions but the countries would have disappeared, leaving the borders only relevant as lines to protect from global migration. The materials would be *fragile*, ephemeral removing the solid sense of the world and ones place in it. Nations on *this* globe rise and fall like lottery balls due to a constant movement of global influences, none of which are controlled, none of which can be predicted and all of them interlinked.





TOMMY GONDORRA STEELE

Jima jima—Water Lily and Frogs

Ochre pigments, PVC fixative and stringybark 115 x 50 cm

This painting is of a water plant called *Jimi jima* which is one of Tommy Gondorra Steele's personal Dreamings. It is something like a waterlily. *Jimi jima* is associated with Yaliya, and is also associated with other sacred waterholes in the Wurdeja area. Tommy's painting of *Jima jima* lives in wet area of Wurdeja. They have an edible root, which is brownish and bitter when raw, but once roasted on coals it is deliciously sweet. They are only found in sacred waterholes in the Wurdeja area, including Yaliya, and humans and spirits live off them.

Tommy Gondorra Steele is the last male member of the Garnawula Niya clan. He lives at Wurdeja outstation, about four kilometres east of the Blyth River, and is the traditional owner of that area. Wurdeja is surrounded by a series of sacred waterholes and it is these waterholes, which provide the subject matter for Steele's art. The plant is known as Jimi-jima (Monochoria australasica), a low, bright, blue flowering plant of wetland areas.

MARINA STROCCHI

Territory Landscape

Acrylic on Belgium linen 200 x 137 cm

The surface of the painting is one of my main concerns, along with the structure of the drawing. I try to suggest the qualities of nature in my lines and colours. The landscapes of the central and western deserts are currently my primary inspiration. I am also inspired by road trips to places elsewhere. I sometimes take a point of perspective that could be described a sweeping bird's eye view. It is the openness of nature that I find most inspiring. I use the patterns of nature and a desert palette to recreate fragments of memories. I have memories from the time I spent living Haasts Bluff and Kintore, which seem to have been slowly percolating into my conscience and have become part of the present. I think this has been a slow

process because the constant intensity of such an experience causes a type of compression that only time can release.

Since gaining a Bachelor of Art in Melbourne, Strocchi has exhibited in Paris, Melbourne, Alice Springs, Darwin, Sydney and Brisbane. Her extensive involvement in the cultural life of Alice Springs and Central Australia has included working as a lecturer and curator, as a field officer for Papunya Tula, and as the founding coordinator of the Ikuntji Art Centre at Haasts Bluff. Marina is well represented in public and corporate collections nationally and internationally.





JENNY TAYLOR

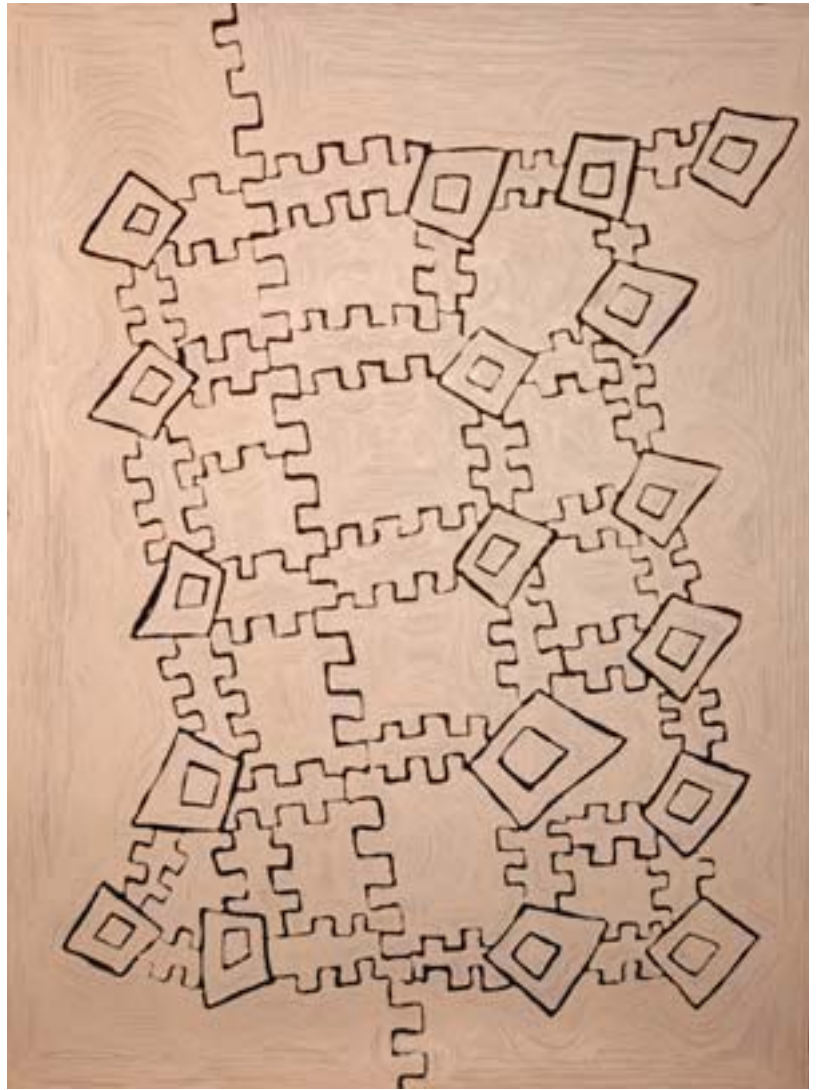
Late afternoon, Running Waters

Oil on board 40 x 80 cm

This painting was made at 'Running Waters', an outstation on the Larapinta (Finke River), named after a series of long waterholes. In country that is in drought, it is a paradise: utterly beautiful, and a magnet for living things. All day you hear finches and budgerigars whirling down to the water's edge to drink. From dusk onwards wild horses and cattle come pounding down the banks, trampling the reed beds and fouling the water.

Just being in this country impacts on it. Close looking at country and history reveals damage and resilience. Some change is orderly and beautiful, like weather, and some is violent and irreversible. We are living with a past and present marked by violence, but still the world seems to hold open a place for us.

A curator, an illustrator (including the adored book, 'Anna the Goanna') and a fine artist Jennifer Taylor is a well known and respected Centralian who has been professionally involved in the arts for over 15 years. Using art as a way to promote positive sentiment towards the environment her work encourages people to recognise our connection to landscape. She states 'we are connected as directly as birds and lizards are to the southerly wind, starlight, shadow moving over rock, (or) a kite calling'. It is this profound respect for country that radiates from her work.



NYILYARI TJAPANGATI

Untitled

Acrylic on Belgian linen 122 x 91 cm

This painting depicts designs associated with the salt lake site of Wilkinkarra (Lake Mackay). In ancestral times a large group of Tingari Men visited this site on their travels towards the east. The men had previously visited the rockhole site of Winparke (Mt. Webb) further south. The concentric squares in this painting depict the soakage waters near Winparku, which the jagged lines represent the path of the Tingari men as they travelled towards Wilkinkarra. This design is also consistent with those used during rain making ceremonies.

Since events associated with the Tingari Cycle are of a secret nature no further detail was given.

Generally, the Tingari are a group of ancestral beings of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites.

The Tingari men were usually followed by Tingari women and were accompanied by novices, and their travels and adventures are enshrined in a number of sing cycles. These ancestral stories form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs.

Nyilyari is the son of well known artist Pinta Pinta Tjapanangka. He completed his first paintings for Papunya Tula Artists as early as 1999 but didn't begin painting regularly for the company until 2004. Since 2004 he has exhibited his work widely and has been acquired by the National Gallery of Australia.

GEORGE TJUNGURRAYI

Untitled

Acrylic on Belgian linen 122 x 153 cm

This painting depicts designs associated with the soakage water site of Unkunya, north of the Kiwirrkura Community. In mythological times a large group of Tingari Men camped at this site before continuing their travels south west to Wiluna. Whilst at this site the men dug for the edible roots of the bush banana or silky pear vine *Marsdenia australis*, known as *yunala*. This ancestral story forms part of the Tingari Cycle. Since events associated with the Tingari Cycle are a secret nature no further detail was given.

Generally, the Tingari are a group of ancestral beings of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The Tingari men were usually followed by

Tingari women and were accompanied by novices, and their travels and adventures are enshrined in a number of song cycles. These ancestral stories form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs.

George Tjugurayi was born in the desert in the vicinity of Kiwirrkura in approximately 1943 and is the younger brother of Naata Nungurrayi. George commenced painting for Papunya Tula Artists in the early 1980s and has exhibited his work extensively throughout his long and successful career. His artworks are held in many significant national and international collections and he has been named among the top 50 of Australia's most collectable artists.





HARRY TJUTJUNA

Ninuku Tjukurpa: Bilby Dreaming Story

Acrylic on canvas 146 x 110cm

This painting is of the Ninuku Tjukurpa: Bilby Dreaming that is the country of Kalka in the Anangu Pitjantjatjara Ya (APY) Lands. This country is close to the border of the Northern Territory and his traditional homelands of Walytjatjara where he was born and lived as a young boy. This story is about the Bilby woman family were eating all the *maku* (witchetty grubs). There are a lot of different *maku*, *tjilka-tjilka*, *punti*, *ngarkalya* and *kanturangu*. She ate so much that there were only *ngingirpa* left (little immature ones). The *wati mututa* (ant men) got really angry and they chased the bilby family, husband, wife and kids and speared them. They finished off close to Pipalytjara at Iriiriiri.

Harry has painted this story with the white circles as the bilby's and the dark purple as the *mututa*, black ants. It is important to Harry that he tells his

'tjukurpa' dreaming stories and passes them on to the next generation.

Harry Tjutjuna was born circa 1930 at Walytjatjara in the Northern Territory, north east of Pipalyatjara, APY Lands. He is a Pitjantjara speaking Ngankari, traditional healer, and law man. Harry began painting in 2005 at Ernabella Arts Centre before moving to Pipalyatjara in 2008 where he paints at Ninuku Arts. Harry has works in many national collections.

'Old generation are here now and I am old generation too. Lot's of old generation have passed away. What are you going to do? What happens when I pass away?..... New generation got to learn Tjukurpa.'

Harry Tjutjuna

HAYLEY WEST

Clothes Drying, India (Paris 2008)

Watercolour on paper 76 x 110 cm (framed)

Clothes Drying, India (Paris 2008) is part of an ongoing watercolour series derived from photographs taken of clothes drying on riverbanks from around the world. Sometimes in the hundreds, newly washed clothes lay side by side in an unknown order, a public presentation of private duties. Interest lies in the traces of presence, and what is left behind.

My arts practice is cross-disciplinary: primarily performative with installation, drawing and photography as complimentary means of expression. Research focuses on: the vestigial, private/public divide, communication breakdown, journeys through un/determined routes and the exploration and exposition of memory.

Travel is a personal key to survival, particularly during the intensity of Darwin's build-up. Sustaining a practice in a remote and regional town is challenging. I must leave regularly to appreciate our 'relaxed tropical lifestyle'. **Clothes Drying, India (Paris 2008)** is an image from India, drawn while on an arts-residency in Paris. I am forever investigating the notion of 'stranger in a strange place' —

concepts of disengagement from place and self, homesickness, and familiarity.

*Since graduating with a Bachelor of Fine Arts from RMIT University, Hayley has been exhibiting in artist-run initiatives, public art spaces and contemporary art spaces throughout Australia. Performative works include participation in the 24HR Art-NTCCA projects **Fusion Strength** (2005) and **interpositions** (2007) and Bangun-Abandon Project, **Kuala Lumpur Malaysia** (2008). Arts residencies include Cité Internationale des Arts Studio, Paris France (2008), Hill End AIR Program, NSW (2008) and Lost Generation Space AIR, Kuala Lumpur Malaysia (2007–08). Arts Advocacy roles include: Peer Advisor to Australia Council for the Arts (2009), Coordinator of the artist-run initiative DVAA (2004–07), research assistant for Creative Tropical City: Mapping Darwin's Creative Industries CDU project (2008–09) and NT correspondent for Art Notes, Art Monthly Australia Magazine (since 2008). Hayley has recently been employed as Administrator at 24HR Art-NTCCA and has a love-hate relationship with her 1968 Morris Mini.*



LISA WOLFGRAMM

Pulse

Painting # 241

Acrylic on canvas 150 x 180cm

During the past ten years Wolfgramm's work has focused on the methods and material processes of painting. The canvas is treated as a field to be activated through material manipulation applied across the whole surface.

The work has developed through a systematic approach to material experimentation. It evolves through continued visual research involving the development of various technical approaches and methods of applying and manipulating paint. She is interested in repetition and coding as alternatives to language and representation. The paintings are abstract and not abstractions; they are derived not from a re-presentation of the natural world but a presentation of the nature of a material process under controlled circumstances, the imagery is therefore intrinsic, they are paintings that aspire to an aesthetic self-sufficiency.

Pulse is series of works in which paint is poured from the top of the canvas to bottom, resulting in a field of vibrating lines.

Wolfgramm graduated from Curtin University's School of Art in 1987 (majoring in painting) and returned there in 1991 to study a Postgraduate diploma in painting. She enrolled in an MA at Edith Cowan University in 2000.

For the past 20 years she has lectured at a number of art schools most recently Edith Cowan University and Charles Darwin University.

She has presented 10 solo exhibitions and has been involved in multiple collaborative projects and exhibitions and a number of Artist Run Initiatives in Perth.

Lisa arrived in Darwin from Perth in November 2007 and is now Coordinator of Darwin Visual Arts Association.





LENA YARINKURA

Yawkyawk

Pandanus (*Pandanus Spiralis*) with ochre pigment and PVC fixative 180 x 55 x 15 cm

Yawkyawk is a work in the *Kunwinjku/Kunwok* language of Western Arnhem Land meaning 'young woman' and 'young woman spirit being'. The different groups of Kunwinjku people (one of the Eastern dialect groups call themselves Kuninjku) each have Yawkyawk mythologies, which relate to specific locations in clan estates. These mythologies are represented in bark paintings and sculptures of *Yawkyawk* beings. There are also a few examples of rock art images of these beings.

The female water spirits *Yawkyawk* or *Ngalkunburriyaymi* are perhaps the most enigmatic of mythological themes. Sometimes compared to the European notion of mermaids, they exist as spiritual beings living in freshwater streams and rock pools, particularly those in the stone country. The spirit *Yawkyawk* is usually described and depicted with the tail of a fish. Thus the Kuninjku people sometimes call them *ngalberddjenj* which literally means 'the young woman who has a tail like a fish'. At times they leave their aquatic homes to walk about on dry land, particularly at night.

Aboriginal people believe that in the beginning most animals were humans. During the time of the creation of landscapes and plants and animals, these ancestral heroes in human form transmuted into their animal forms via a series of various significant events now recorded as oral mythologies. The creation ancestor *Yawkyawk* travelled the country in human form and changed into the form of *Ngalkunburriyaymi* are alive and well and living in freshwater sites in a number of sacred locations.

Some features of a respective country are equated with body parts of *Yawkyawk*. For example a bend in a river or creek may be said to be 'the tail of the *Yawkyawk*', a billabong may be 'the head of the *Yawkyawk*' and so on. Thus different groups can be linked together by means of a shared mythology featured in the landscape, which crosscuts clan and language group boundaries.

Text by Murray Grade and Christiane Keller

CONTACTS

Douglas Kwarlple Abbott	hayleyr@ngur.com.au
Koolpinyah Barnes	koolpinyah@larrakia.com.au
Chris Barry	chrisbarryau@yahoo.com.au
Rob Brown	are_uu_brown@yahoo.com.au
Bryan Bulley	lubeyx@bigpond.com.au
Faridah Cameron	faridah_cameron@yahoo.com
Kirsty Fletcher	k_f@australia.edu
Gunybi Ganambarr	art@yirrkala.com
Gawirrin Gumana	art@yirrkala.com
Angelina George	karen@karenbrowngallery.com
Chayni Henry	chaynihenry@hotmail.com
Matt Huttleston	huttle1@iinet.net.au
Tjukapati James	tjanpi@npywc.org.au
Winsome Jobling	winsome.jobling@nts.schools.net
Dinni Kunoth Kemarre	art@mossensongalleries.com.au
Adrienne Kneebone	terraflora4@bigpond.com
Catherine Laudenbach	catherine.laudenbach@anu.edu.au
Chips Mackinolt	manbet174@yahoo.com.au
Anniebell Marrngamarrnga	info@maningrida.com
Nancy Mc Dinny	art@mossensongalleries.com.au
Pip Mc Manus	pipmcmanus@ozemail.com.au
Pauline Moran	art@mossensongalleries.com.au
Kawayi Nampitjinpa	art@papunyatula.com.au
Glen Namundja	info@injalak.com
Makinti Napanangka	art@papunyatula.com.au
Florrie Watson Napangati	art@papunyatula.com.au
Ningura Napurrula	art@papunyatula.com.au
Hubert Pareroutja	hayleyr@ngur.com.au
Josie Kunoth Petyarre	art@mossensongalleries.com.au
Katarzyna Potocka	khaya@ozemail.com.au
Peter Quinn	peteranthonyquinn@bigpond.com
Tobias Richardson	tobytobias666@hotmail.com
Constance Robinya	sowallace@hotmail.com
Merran Sierakowski	mski@internode.on.net
Tommy Gondorra Steele	info@maningrida.com
Marina Strocchi	marina.strocchi@lycos.com
Jenny Taylor	pjohnstone@ccae.com.au
Nyilyari Tjapangati	art@papunyatula.com.au
George Tjungurrayi	art@papunyatula.com.au
Harry Tjutjuna	ninuku@bigpond.com
Hayley West	hayley_west@yahoo.com
Lisa Wolfgramm	lisawolfgramm@bigpond.com
Lena Yarinkura	info@maningrida.com

THANKS TO

The Toga Group would like to acknowledge all those who have contributed to the exhibition and this 2009 publication, including all those artists who have participated in the award and in particular those that have been included in the final selection.

The writers, Dr Daena Murray and Ian McLean who have given their time and thoughts to the essays contained in this publication need also be acknowledged for their contribution to the ongoing critical debate which this publication and the Togart Award seeks to foster.

A special thanks is extended to all those on the Preselection Panel who had the difficult job of selecting the works which made it into the final exhibition – they must be congratulated on the rigour with which they approached this difficult task.

Thanks also needs to be extended to Margie West who has worked tirelessly to assist with the design and facilitation of the hanging of this very eclectic exhibition and thanks to those in the Darwin Toga office who have been an invaluable resource and support with the facilitation of this year's Togart Award.

Thanks also to the Museum and Art Gallery of the Northern Territory for generously assisting with some of the supports used in this exhibition.

This year the award is again being hosted by our Chief Minister, The Honourable Paul Henderson MLA in the main hall in Parliament House and the Toga Group extends a warm thank you to him and The Northern Territory Government for assisting with the venue, the opening evening and the announcement of the winner of the 2009 award.

Felicity Green
Togart Award Coordinator



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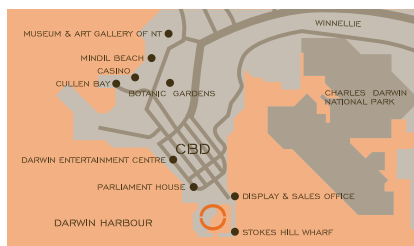
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